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Leverhulme Sale Opens Without Ostentation

No Cannons Are Fired at Anderson Galleries As the "Most Important Event of the Auction Season" Becomes a Matter of History

It was essential that one's lamp be trimmed and burning, for there were many times seven turned away from the doors at the Anderson Galleries on Wednesday afternoon. Those who had not been far sighted enough to provide themselves with tickets of admission found every seat taken, every inch of standing room occupied. It has not yet been announced whether the Napoleonic medal "I Was There" will be awarded to the fortunate, but surely something should be done. For imagine the pride with which, in later years, a man might answer the question, "Father, where were you at the Leverhulme Sale?" by producing the bronze disc tersely inscribed with his seat number.

There was no ostentation, no arrogance. The representative of the London Times was shown to a seat with the same quiet courtesy which was accorded the reporter from the New York World. This was a sale, like any other. The fact that a great English collection was to be sold in America, that it had been transported, catalogued, displayed and was now to be sold as the result of tremendous effort, was unmentioned, even as one hesitates to speak of a monument before its unveiling. Nevertheless there was a nervous tension to be felt, growing as the hour of opening approached, increasing as it passed.

At twenty minutes of three the clerk of the auction switched on his desk light. A minute later the auctioneer, Mr. F. A. Chapman, mounted his pulpit, and stood. The rustle of catalogs, the whisper of voices, was stilled.

"Ladies and gentlemen, we are met here today . . ."

Was he, one wondered, going to offer a short prayer?

" . . . to open the sale of the collections of the late Lord Leverhulme."

A brief word as to the extraordinary quality of the collections and their cataloging and the conditions of the sale. Then, "The first piece is a mahogany dwarf stool, English, 1740." The curtains were drawn; the sale had begun.

"One hundred dollars!" The first bid; then, fifty, seventy-five, two hundred, two fifty, three hundred, three fifty, three-seventy-five.

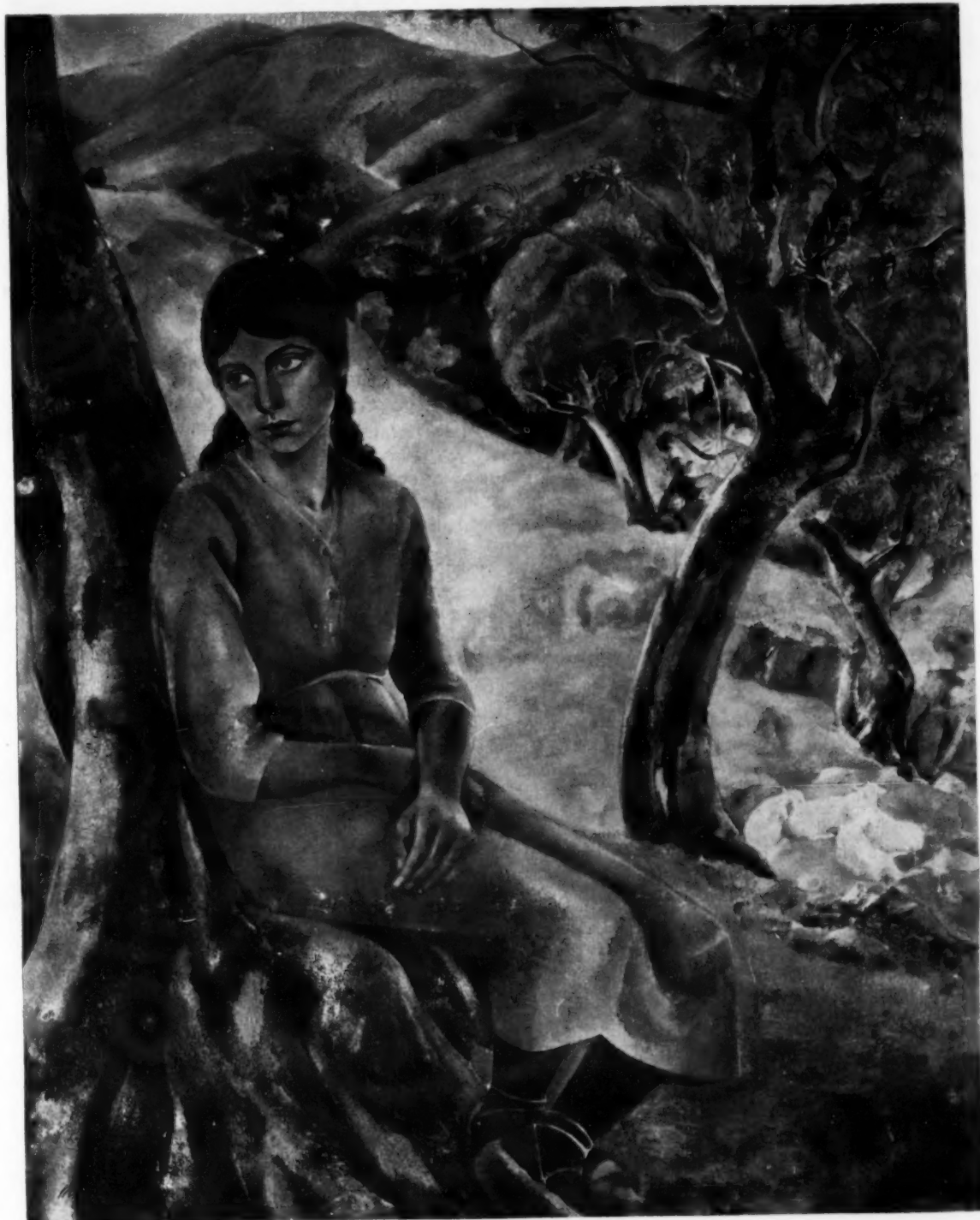
"Sold." Almost before the crowd had drawn its breath the first piece was gone.

The next five pieces went quickly. Number seven was a commode in the style of Riesener, with ormolu mounts in the style of Caffieri. The bidding started at \$2,500 and jumped, \$500 at a time, to \$5,000. There it hung for a moment, then mounted more slowly to \$5,750 and was sold.

Immediately after this six mahogany chairs in the "Director" style of Chipendale brought \$3,200. Then a sky-rocket was fired. After a poor start, with a first bid of only \$100, a heavy side table, English, ca. 1720-25, decorated with carved swags and a head of Hercules, sailed rapidly up to \$1,300, at which price the Metropolitan captured it.

After this the excitement died for a while. Although they were said to be higher than the appraisal, the prices were not extraordinary, neither were there any bargains, with the possible exception of two suites of satinwood in the style and period of Hepplewhite, numbers fifty-two and fifty-three of the catalog. The first, a suite of ten pieces, brought \$2,750, the second, one of six, \$2,000.

Number sixty-two, a pair of beech
(Continued on page 4)



"INEZ"

By MAURICE STERNE

Purchased from his current exhibition at Scott & Fowles by Sir Joseph Duveen for presentation to the Tate Gallery, London

HEYER FOUNDATION TO BUILD IN BRONX

The Museum of the American Indian, Heyer Foundation, has filed plans with the Bronx Bureau of Buildings for a three-story brick museum and storehouse, to occupy a plot 60 by 100 feet, on the west side of Eastern Boulevard between Jarvis Street and Middletown Road.

Charles E. Birge, architect, places the cost of the building at \$100,000. The ground is a part of a six-acre triangular plot presented to the Museum by Archer M. Huntington. It was part of the Collis P. Huntington estate and was transferred to the Museum in January, 1924.

As early as 1922 the Museum was confronted with the problem of obtaining additional exhibition space, as its building at 155th Street and Broadway was overcrowded. The Heyer Foundation plans to develop the entire plot with buildings to form a triangle around the plot. The large court in the enclosure will be laid out as a typical garden planted with vegetables common to the American Indian.

The building for which plans were filed is the first unit in this program. It will provide exhibition rooms and general storage space.

HOUSTON SPENDS \$87,000 FOR ART IN TWO WEEKS

During the recent exhibition of paintings and sculpture by American artists which inaugurated the new Houston Museum, the people of Houston bought works of art to the value of \$87,000. This is unquestionably a record sale for an exhibition of the work of living American artists. The exhibition was held under the auspices of the Grand Central Galleries.

Mr. Erwin S. Barrie, Director, Grand Central Art Galleries, on being interviewed in New York, said: "I am convinced that the people of the South had a natural appreciation of beauty not so generally encountered in the northern cities."

During the last two years he has conducted exhibitions in Atlanta, Nashville, Memphis, and Houston, and has found the people of the South to be not only discriminating in their taste, but enthusiastic in their interest, he said, and he also expressed the warmest appreciation for the true southern hospitality extended to the artists and himself during the Houston Exhibition.

MADONNA BY ANGELICO FOUND AT PONTASSIEVE

FLORENCE—It was not very long ago that a well authenticated work of Fra Angelico was found at Monte Carlo in the Val d'Arno. This represents an Annunciation, and it is now in the Uffizi where it is undergoing the slight restorations which its condition made necessary.

Since then, Commendatore Poggi, the Superintendent of National Monuments and works of art, found another painting by the same master in a church at Pontassieve, near Florence. This is a Madonna and Child, painted on wood, and is not large, the figure of the Virgin, seated, measuring but three feet in height. Signor Poggi discovered it over the door of this church, covered with dust, and remarked by no one.

The Madonna is sitting on a throne, which is draped with some dark red material, ornamented with fine designs in gold. She holds the child in her left arm, supporting it lightly with her right. Her robe is a warmer red, with a blue mantle held together on her breast with a golden clasp.

A French critic, Edouard Schneider, who recently saw this picture in Florence has just written an article in regard to it in the Parisian journal, the
(Continued on page 3)

Sterne Painting Bought by Duveen for Tate Gallery

"Inez" Will Be Presented and Hung in New Gallery Given by Duveen, Which Will House the Modern Art Collections

The painting, "Inez," by Maurice Sterne, which is included in his current exhibition at Scott and Fowles, in New York, has been bought by Sir Joseph Duveen for presentation to the Tate Gallery. It is understood that the painting will be hung in the gallery now being built by Duveen for the Tate, which will also house the masterpieces of the French moderns bought from the Court-auld fund and the collections of other modern foreign art.

This purchase of an example of contemporary art and its gift to England comes as a sequel to the letter, recently published in THE ART NEWS, from Sir Joseph Duveen to the Prime Minister of England. This letter and its answer have been the subject of leading editorials in the greatest English newspapers. All have expressed themselves as editorially in complete sympathy with his appeal for the public support of modern art and artists. Quotations from several of these follow:

The Daily Telegraph, Jan. 22. It is not a little disquieting to read in the remarkable letter which Sir Joseph Duveen has addressed to the Prime Minister that while British contemporary art is of finer quality all round than at any time since the XVIIIth century—a flattering judgment with which we are in entire sympathy—yet "at no time did artists in this country receive less practical support than now." We cannot challenge the accuracy of a statement which is accepted, we believe, in all competent quarters, and it is little consolation to know that the reproach is of old standing against the British public, which has never been generous in its support of the contemporary work of its own artists. . . .

But where are the patrons, great and small? It will not do to say that there is no money to purchase works of art. There is money for an infinite variety of all sorts. There is, moreover, an exaggerated cult of the antique—admirable in itself and, perhaps, the best possible educator of good taste and a critical eye. . . . But too often in this country recognition comes either when the artist is dead or when, as in the case of De Morgan, the potter, the oven fire has been put out in despair. . . . There is no need to tell the Frenchman to support French art; he does so instinctively, whether the French Budget balances or not. But there is need, as Sir Joseph Duveen shows, and as the Prime Minister in his sympathetic reply admits, to urge the Briton to include the arts among the home industries which he is asked to support. In this respect we need a little more of the strong insularity of which in other respects we are credited with a plethora.

The Manchester Guardian, Jan. 22. No one is better qualified to know the enormous support that is given to dead artists of the English school than Sir Joseph Duveen. . . . He and his family have been magnificent benefactors to our public collections. . . .

The campaign which his letter begins will be carried on in the press for some time and is sure to culminate in a series of practical proposals.

The Morning Post, Jan. 23. . . . If, as Mr. Baldwin suggested in his reply to Sir Joseph Duveen, that gentleman can think of ways in which artistic appreciation may be quickened and carried "beyond praise for the living to the purchase of their works," much may yet be

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DUVEEN PURCHASES STERNE PAINTING

(Continued from page 1)

done to remedy the evils of a very un-
satisfactory system.

From the same paper. The Council
(of the Faculty of Arts) placed on re-
cord its thanks to Sir Joseph Duvveen for
having called attention in so lucid a
manner to the present unsatisfactory con-
dition of contemporary art. . . .

The Council made several suggestions
for practical public schemes, among
these being the allocation of a fund to
the Office of Works for the decoration
of public buildings, the establishment of
a fund under Government control for the
purpose of acquiring works from living
British artists for presentation to the
Dominion and Colonial Governments or
cities as token and reminder of the ideals
that linked the Empire together, a sub-
sidy of the National Theatre scheme,
greater public recognition of services
rendered by artists of every branch, to-
gether with an official appeal from the
Government for voluntary contributions
to funds necessary for such purposes.

Sunday Times, Jan. 24. An Interview
with Sir Martin Conway. "Then, as re-
gards the picture-purchasing public, peo-
ple who have money to invest in works
of art almost invariably make for the
artist of recognized standing. Apart
from a few notable exceptions, the value
of the pictures of these well-known ar-
tists depreciates as time goes on; where-
as if one pays about ten guineas for a
picture—chosen, naturally, with artistic
taste and discrimination—by a prom-
ising young artist, there is every prospect
that it will become more valuable, and
certainly if it does not it only represents
a very small loss.

"I say, therefore, to the potential in-
vestors in works of art: 'Back the young
British artists!'"

The Daily Telegraph, Jan. 23. In a
letter to the Editor, Charles Aitken, Di-
rector of the Tate Gallery, suggests as
a practical step toward the realization
of better support for contemporary ar-
tists the founding of "an institution in
an attractive, central position where pos-
sible patrons could see their work easily
and without being uncomfortably bound
to purchase it if it does not happen to
appeal to their taste. . . . It is suggested
that some patron should provide the in-
itial cost of a central building."

MUHAMMADAN ART SHOWN IN CHICAGO

A loan exhibition of Muhammadan Arts
opened at the Chicago Art Institute on
Wednesday, February 10th and continues
there until the first of March. The col-
lection includes a fine group of bronzes,
including two Sassanian pieces of consid-
erable importance and a very large group
of the Mosul type engraved and inlaid
with gold and silver, of the XIIIth and
XIVth centuries; a few other examples
of important metal work; a varied range
of textiles of the Near East, especially
fine silk and metal thread brocades; im-
portant examples of all the major types
of Persian faience, and an inclusive pre-
sentation of the art of the book in Persia.
Especially notable in this little group are
some fine leather and lacquer bookcovers,
and there are also a number of important
miniatures.

The collection was assembled by Mr.
Arthur Upham Pope and will be shown at
several other museums, going from Chi-
cago to the City Art Museum of St. Louis
on the first of March.

Detroit Fund for Purchase of English Painting Now \$8,000

DETROIT—The subscription list for
the purchase of a painting of the Eng-
lish school, started the opening day of
the English exhibit at the Institute of
Arts, has continued to grow until it is
more than \$8,000, institute officials an-
nounced.

Ruysdael Given Detroit by Haass

DETROIT—As a memorial to his
brother, the late Dr. Ernest W. Haass,
the large painting named "Amsterdam
Cemetery," by Jacob Ruysdael, famous
Dutch artist, hanging in the Detroit In-
stitute of Arts, in close proximity to the
exhibition by British artists, has been
bought by Julius H. Haass and present-
ed to the Institute.

The picture, said to be one of the
most important examples of Dutch
landscape painting, was found last year
in England, its discovery creating world
interest. A similar picture, "The Jewish
Cemetery," by Ruysdael, hangs in the
Dresden gallery, but art authorities and
historians say "The Amsterdam Ceme-
tery" is the older work of the two.

The picture which Mr. Haass bought
is said to be valued at \$25,000 and until
its discovery in England in 1925 had
been lost sight of since 1835. Last sum-
mer it was placed on view in Berlin
and was eagerly sought after by the gal-
leries of Amsterdam, Munich and Co-
penhagen, finally coming to America and
Detroit with the loan exhibition of Brit-
ish paintings.

DENVER EXHIBITION OF INDIAN ART

DENVER—The exhibition of Indian
art, which has just closed at the Denver
Art museum, was especially select and
one that few Eastern or Middle Western
cities could duplicate.

Among those who loaned specimens
from their private collections, were:
Miss Anne Evans, Charles M. Kassler,
Jr., J. B. Benedict, Mrs. Carroll H.
Wegemann, Mrs. Lucius F. Hallett, O. L.
N. Foster, Miss Marion Hendrie, Mrs.
W. H. A. Bell, and J. Allard Jeancon,
director of the Colorado state museum,
who loaned some selected pottery from
his private collection, as well as some
Pueblo fetiches, certain of which he has
excavated during his archaeological re-
searches.

One of the most interesting displays
was the splendid collection of Indian
baskets, owned by Mr. Foster, cover-
ing practically every basket-making tribe,
both Pueblo, Mission, Northwest and
Alaskan. Others who loaned exhibits
were Mrs. A. Pohndorf, and M. J.
Kohlberg & Co. Charles F. Ramus also
loaned ninety-six fragments of Aztec
sculpture, pieces broken from Aztec po-
tery, or doll heads made by children.
Among this collection were examples of
pre-Aztec culture.

The discriminative nature of the ex-
hibition was due to the labors of the
Indian art committee of the museum,
which expended much time and labor in
locating, collecting, delivering and hang-
ing the exhibition. This committee was
headed by Mrs. L. B. Lockhard, who
was assisted by Mr. Foster, Mrs. Wege-
mann, Mr. Jeancon and Miss Hendrie.
To them the museum is indebted for
one of the most popular exhibitions of
the year.

An interesting feature of the Indian
art exhibition was the first public dis-
play of the McNeill blankets, collected
many years ago by Mrs. McNeill of
Durango, and recently purchased by the
museum. This collection made such an
impression that the Omaha Society of
Fine Arts has asked the Denver Art
museum to loan it part of the collection
for an Indian art exhibition to be held
in Omaha during February. During the
exhibition the museum received from
Mrs. Leonard H. Eicholtz of this city
an exceptional Chilcat ceremonial blan-
ket, made by the Indians of Douglas
Island, Alaska. These blankets, which
are very rare, were woven by the older
Indian women and used by the chiefs
of the tribe in ceremonial dances. The
blanket presented was purchased by
Colonel and Mrs. Eicholtz in 1890. It
forms a valuable adjunct to the mu-
seum's collection of Indian art.

PLYMOUTH ACQUIRES DOEL COLLECTION

Complete Range of Plymouth and
Bristol Porcelain in Excellent
Preservation Now in Museum

PLYMOUTH, Eng.—The Doel collec-
tion of Plymouth and Bristol pottery,
which was recently acquired by the
Plymouth Corporation, is now largely
displayed in the Museum, and local peo-
ple will be able to appreciate the product
of an industry for which the town was
once famous, thanks to the inspiration
of William Cookworthy, "the Plymouth
potter."

As a whole, the collection is in an
excellent state of preservation, and only
two or three pieces have been made up,
and even these but slightly.

There is a growing scarcity of Ply-
mouth and Bristol porcelain. Of recent
years the quantity existing has been re-
duced by numerous pieces having been
acquired by museum authorities and
placed in their permanent collections.
This fact has increased both the difficulty
and the cost of acquisition, and the Doel
collection may well be regarded as a
bargain at the price which the Corpora-
tion paid, and which was still further
reduced by the Government grant cus-
tomary in such transactions.

Valuable in any case as an accumula-
tion of old English porcelain, the Doel
collection is very complete, and it illus-
trates all the different methods of decora-
tion employed both at Plymouth and
Bristol in the heyday of their potteries.
The enamel painting on its pieces is of
fine quality, and the brilliant colors are
good and well fired in most instances.

The influence of the Chinese porcelain
decorators may be traced in many of the
designs; others are floral or represent
cherubs.

The most noticeable, and, perhaps, the
most valuable, piece in the collection is
a teapot, of which the decoration con-
sists of brilliantly-painted sprays of flow-
ers on both sides of the pot. A similar
decoration is carried out on the lid. On
the bottom is the rare inscription, "Mr.
William Cookworthy's factory, Ply-
mouth, 1770." The pedigree of this piece
is undoubted, and very interesting. It
was broken by a young workman dur-
ing packing at Mr. Cookworthy's factory
and given to him by his master. It was
handed down in the workman's family
until it came into the possession of the
founder of the Doel collection.

Another exceptionally precious piece is
a birdcage. It is remarkably well
a white porcelain figure of a girl hold-
modelled, in spite of its extended arm,
a feature very difficult to fire owing
to the necessity of its being specially
propped. However, this has been suc-
cessfully accomplished, as well as it could
have been done by a modern potter.
The bars of the birdcage are delicate
and distinct; its sides were cut from
thin sheets of clay and then joined.

A beautiful half-pint cider mug is
painted with exotic birds. Its bright
colors—red, green, blue, and yellow—are
particularly fine and extremely well fired.

In the showcase containing most of the
Plymouth ware in the collection is a
lovely group of five figures, four in
colors, and one in pure white, marvel-
lously glazed. A fine sweetmeat stand
was modelled directly from a mass of
clay, with beautiful flutings capped by
four cupids.

Among the Bristol porcelain there is a
very fine teapot decorated with flowers.
Its preservation is almost perfect, as is
that of a cup obviously influenced by
Chinese design. Bristol ware is notice-
able for the floral festoons, of which its
designers were enamored. They brought
their color contrasts to a very high de-
gree of perfection.

The magnificent Carpenter collection
just bequeathed to the Museum has not
yet been received, but when it is dis-
played and added to the Doel porcelain
and ware previously possessed by the
institution it will give Plymouth one of
the finest and most representative col-
lections of old English pottery in Eng-
land.

FUNDS NEEDED FOR SPARTAN EXCAVATIONS

LONDON—The *Times* of January 24 publishes a letter from A. N. Woodward and George A. Macmillan, Director and Chairman respectively of the British School at Athens, in which an urgent appeal is made for funds. Recounting the work of the last two years, the letter states:

Our immediate need is to ensure funds for this year, to complete the two chief pieces of work now in hand—namely, at the theatre and on the summit of the Acropolis directly above it. The first two seasons' digging has enabled us to work out a practically complete plan of the cavea of the theatre, and to uncover a large portion of the stage buildings. But some supplementary work must be done to verify and amplify the former, and the history of the various re-buildings of the latter cannot be made intelligible while some of the vital evidence is still undiscovered but only awaits the spade. We have already learned that the Sparta Theatre is one of the largest on the Greek mainland, and that its plan exhibits unusual and most interesting features, notably the way in which the retaining walls run—as near as may be—parallel to the axis of the stage, the external stairways projecting from the retaining walls to give access to the upper seats. The architectural features of the stage, as far as they have emerged hitherto, give promise of a most interesting plan, or rather succession of plans.

On the Acropolis, where we have now cleared a large portion of the area lying between the outer wall of the cavea and the Sanctuary of Athena of the Brazen House (which was identified and excavated in two of our earlier campaigns, of 1907 and 1908), we have brought to light the foundations of a portico of archaic date, and, amid the *débris* lying within and to the south and west of it, a great mass of votive offerings ranging from Geometric times down to Hellenistic. These, it is clear, were almost all thrown out from the Sanctuary of Athena above, for many of the bronze objects and vase fragments are inscribed with the name of the goddess and of no other deity. The yield of bronze objects, including statuettes dating from the beginnings of Archaic Art down to the fifth century, would alone shed lustre on any excavation of a classical city. Our finds of terra-cotta include important architectural fragments, probably of the Vth century, and the finest of the terra-cotta figurines found this year—a female head of early archaic type, richly painted and almost undamaged—is worthy to rank among the very finest objects of its class known from any Greek site.

Important as these finds are for the history of Greek, and particularly of Spartan, art, we must claim even higher distinction for the life-sized statue of the warrior in Parian marble found, early in May, 1925, in the same region. A description and two photographs have already appeared in these columns (May 26, 1925). Few finds of Greek sculpture, for many years past, have legitimately attracted such wide and profound interest as this remarkable work. Its importance in the history of Greek art will not be long in making itself felt, and on artistic grounds alone is very great. But if, as seems far from unlikely, in spite of the archaic treatment of the features, it should actually be a representation of Leonidas, whose cenotaph lay "behind the Theatre," or even of Pausanias, the victor of Plataea, who perished within a few yards of where we found the statue, the historic interest of the discovery becomes paramount. Important portions of the figure, it is true, are lacking, but may yet await discovery, as the area over which fragments may have scattered could not all be cleared this year. Nor must we overlook the possibility of finding the base, which would probably bear an inscription revealing the identity of the warrior, and of the artist who carved the likeness. Even if this appetizing prospect proves vain, we must at least clear down to virgin clay the remainder of this votive deposit, for every single object which it contains helps to shed light on the art of Sparta.

Siam's King as Art Collector

Christie's Emissary Decides that Late King Rama Made Unfortunate Selection of European Art

LONDON—The sale of a king's art collection at Christie's, which it was thought possible might take place during the season, is now very unlikely to happen.

The collection is that formed by the late King Rama of Siam, who was a self-willed connoisseur with a firm confidence in his own judgment.

When he died, a few weeks back, the executors commissioned Christie's to send out an expert to report on the collection. This task was entrusted to Mr. Lancelot Hennen, one of the partners, who is due to arrive back in London from Bangkok, Siam, tomorrow.

It is understood that the opinion Mr. Hennen has formed of the collection is against it being brought to London.

A large proportion of the pictures are of the modern Italian school, for which the best market is obviously not London.

The late king, despite his prolific purchases, does not appear to have picked up many bargains.

HOWICK HOUSE, ENG. DESTROYED BY FIRE

LONDON—Another famous English country mansion was practically destroyed when fire gutted the main building of Howick House, Northumberland, the famous XVIIIth century seat of the Grey family.

Earl Grey discovered the flames himself and aroused the family and servants, all of whom escaped. Most of the statuary, pictures and furniture, for which the house was famed, was saved. Among the famous pictures rescued is that of Napoleon, the beheading on the frame of which was taken from the emperor's throne.

The house was built in classic style on the site of an ancient castle that had existed since 1500. Howick House was erected in 1782.

LIFE OF CHIPPENDALE AND SHERATON FILMED

LONDON—For the first time in its distinguished history Christie's famous sale-room in Kingstreet, St. James's, has been filmed during a sale.

It was not an actual sale, but everything happened while the camera was "looking" as it does indeed happen when some much-prized work of art is sold.

Captain Agnew—with James Christie's ivory hammer head in his hand (it has long lost its handle)—was the auctioneer, and before him at the red-baize tables were about sixty well-known art dealers, including representatives of many of the great Continental buyers. They had all come especially to assist in this historic occasion, for there was no actual sale at Christie's yesterday.

No film "crowd" could equal the variety of types they represented—and no film actors could quite copy their methods and peculiarities as they sought to outbid a rival.

Three "lots" of authentic Sheraton furniture, lent for the occasion, were put up... but before the camera opened its eye upon the scene it was announced that an upright cabinet would eventually be knocked down to Mr. Moss Harris at 1,000 guineas; that Mr. Frank Partidge would have the commode at 750 guineas, and that Mr. Francis Mallett would be the successful bidder for a set of six chairs, with Prince of Wales feathers in the backs, at 400 guineas the set. Otherwise the "sale" would proceed as if it were a real Christie's sale.

Besides the dealers there was just the right leavening of the "general public" who attend a great sale for the thrill of seeing fine pieces leap in price five guineas at a time.

The scene was made for an epilogue to a life-story of Sheraton—or, more strictly, a portion of his life-story.

Sheraton, next to Chippendale the most famous English furniture designer and cabinet-maker, died in poverty in London in 1806. He could have lived in affluence on the sum paid today for many a piece of the furniture he made; so the scene in Christie's sale-room when authentic Sheraton furniture was actual-

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ly put up, bid for and "sold" for thousands of pounds will be a sort of ironic commentary on the film story.

ANGELICO FOUND AT PONTASSIEVE

(Continued from page 1)

Comedia. He is particularly devoted to the work of the Beato Angelico, and his remarks are interesting and valuable. He says that this Madonna—painted on a gold background—has no trait in common with the school of the *trecento*, and he continues:

"Free from the company of saints, without angels, and with none of the massive effect of Giotto, it presents the maiden's calm attitude, in which dreams succeed one another without haste, without disquiet, and whose peace is accompanied by that sweet indolence in which the mind ventures to abandon itself willingly. There is not in this countenance that luminous spirituality which Angelico shows later on, in each one of his figures."

In conclusion the French critic attributes the painting to a period between 1425 and 1430, anterior to the Madonna of the *Manicelli*, the Coronation of the Virgin, and is also earlier than the painting of the *Madonna della Stella*.

The importance of this discovery consists precisely in the fact that this picture belongs to a period in the life of the artist of which we do not possess any other example.

The picture is now in the hands of that skillful restorer, Professor Lucarini, and his careful repairs will soon be completed. There is not much to be done to it, as the work is in a good state of preservation, but there are some slight cracks in the wood, and a spot or two where the color is gone.

M. Schneider would have this painting with the others of Fra Angelico in the Convent of San Marco, but Dr. Poggi wants to keep it at the Uffizi. The collection in these galleries, illustrated by masterpieces of the different artists, represents the history of Italian painting, and it is fitting that this sweet and saintly painter should be recorded by a work so significant as is this recently discovered panel from Pontassieve.

EXCAVATIONS IN REGENT STREET

LONDON—The London Museum at Lancaster House ranks high among national repositories of objects of interest and works of art. New finds of hidden or buried treasures are being constantly received, and these are shown in cases in the entrance hall until still newer finds compel their transference to other rooms.

The transformation which Regent-street, the Strand, and Fleet-street have architecturally undergone, the pulling down of old houses here, there, and everywhere in London, have led to the discovery of many objects worthy of a place in a collection intended to illustrate the antiquity and history, the life and manners, of London through the centuries. They are of the most varied nature, and periods, ranging from wine-bottle seals, bearing the Devonshire crest and dated 1700, found under Devonshire House, Piccadilly, to a group of Gaulish red dinner ware, all of about the time of Nero (A.D. 54-68), and in perfect condition, discovered in a Roman ashpit at a depth of 26 feet. Among other exhibits are spoons, finger-rings, candlesticks, coins, and a large variety of domestic pottery.

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THE HAGUE—11 SURINAMESTRAAT

500 AZTEC POEMS AND SONGS COME TO LIGHT

Three Volumes, Lost One Hundred Years, Contain 300 Illustrations by Aztec Artists

MEXICO CITY—Five hundred Aztec poems lost one hundred years ago have been found in the National Library by John Cornyn, an English professor in the National University. They show a variety of metrical forms, 90 per cent being in the trochaic meter of "Hia-watha" and "Kalevala," the national epic of Finland. Professor Cornyn learns that three manuscripts are poems forming a considerable part of the extensive lost literature of the Aztecs known to have existed at the time of the conquest of Mexico four centuries ago.

One volume contains forty-seven metrical stories in Aztec, which Aztec pupils learned in schools and temples before white men set foot in America. Each has a special moral. The morals cover many phases of life. They are so true to human nature they might have been written today.

The second volume contains 230 songs in Aztec, under the title, "Cantares Mexicanos," or Mexican songs. The perfect metre of the songs, not before suspected, proves beyond a doubt their authenticity.

The songs are not like the other literature. They comprise florid, imaginative, poetic flower songs, drum songs and dance choruses, in which hundreds of persons joined, as Sahagun tells us, in laudations of Kings, Princes and nobles; hymns and incantations to numerous gods, among them the sun, moon and stars and "moving planets and travelers through the heavens."

The third volume forms part of the great library of Aztec documents of Padre de Sahagun, Mexico's first and most noted historian, who collected the "History of New Spain" from Aztec nobles, Princes, scholars, painters and priests during the first half century following the conquest of Mexico by Cortez.

The poems are varied and reflect almost every phase of Aztec life. Burial, marriage, court, religious and other ceremonies in verse reveal the Aztec love of ceremony, still strong among the Mexican people.

The third volume contains more than 200 songs, many of which Aztec priests, dressed as gods, chanted in temples. One of the long poems, covering ten folio pages, is addressed to the moon, one of the oldest Mexican gods.

More than 300 illustrations by native Aztec artists, who probably served in the court and temples of Montezuma, furnish realistic pictures of Aztec customs, dress, armor, gods, temples and famous personages who figured in the national life previous to the conquest of Mexico.

It is believed that the remaining eight untranslated volumes contain other surprises.

Tucker Pitcher Given Penn. Museum

The Pennsylvania Museum, Memorial Hall, has received an authentic Tucker pitcher, the gift of the late John D. McIlhenny, former president of the Museum and School of Industrial Art. The pitcher was made in 1828 and bears the mark of Tucker-Holme, the first concern in this country to make hard-paste china.

Medals Awarded for Architecture

Architectural League Gives Eight Honor Medals for Exhibits at Present Show

Before an audience of several hundred persons, medals of honor in architecture, painting, sculpture and craftsmanship, were awarded on January 28 at the formal opening of the forty-first annual exhibition of the Architectural League of New York, at the Fine Arts Building, 215 West Fifty-seventh Street. The medals were given for the most distinguished work of the year.

The medal in architecture was awarded to John Mead Howells and Raymond M. Hood, associated architects, of New York City, for the design of "The Chicago Tribune" building, a model of which constitutes one of the features of the exhibition. George Davidson, of 11 East Fourteenth Street, received the medal in painting for his decorative panel entitled, "Commerce," and for his general attainments in mural painting.

The medal in sculpture was awarded to Charles Keck, of 40 West Tenth Street, for his heroic sculpture, "Figure of Victory" for the Montclair, N. J., war memorial. Oscar Bach, of 511 West Forty-second Street, received the medal for design and craftsmanship for his series of exhibits in wrought metal work.

Two special medals, the Henry O. Avery prize for sculpture and the Michael Friedsam medal for conspicuous achievement in the encouragement of art in industry, also were awarded. The former award, for the best piece of small sculpture by an artist under thirty years, was given to Benjamin T. Kurtz, of Baltimore, for his exhibit entitled "Duck." Harry Wearne, of 103 Park Avenue, president of the Art-in-Trades Club, was presented with the Friedsam medal "for his influence in promoting good design."

The league also recognized the up-building of Cooper Institute and its museum by awarding the president's medal, designed by Daniel Chester French, to Miss Sarah Cooper Hewitt and, posthumously, to her sister, Miss Eleanor Gurnee Hewitt, "for their distinguished service to the allied arts."

The ceremonies, which took place in the Vanderbilt gallery, following the annual dinner of the league, opened with the processional of officers and medalists, in the gowns of their rank. This was followed by an address by Alexander Breck Trowbridge, president of the league, who awarded the medals and declared the exhibition open.

Mr. Trowbridge, in his address, made a plea for a new headquarters for American art, declaring the present Fine Arts building is inadequate to house the growing art societies of New York and their exhibitions. Calling upon the architects present to lend their support to such a project, Mr. Trowbridge said a building costing from \$4,000,000 to \$5,000,000 should be built, and an endowment fund of \$2,000,000 more raised.

New York seriously needs a larger building for the exhibition of fine arts, he said. His idea of such a building was one where all groups might come together. If New York would respond to this need it would quickly make it-



"LE FLEUVE, ORTHEZ"

By J. BARRY GREENE

To be exhibited at the Howard Young Galleries

FRESCOES FOUND IN ITALIAN STABLE

ROME—News comes from S. Giovanni Valdarno, a little town not very far from Siena, that three antique paintings have been discovered on the inner walls of a stable in that neighborhood. It is believed that these pictures are very valuable, as they are in the exact manner of Masaccio, and if they are not from his hand, they are certainly the work of a good artist.

They represent scenes from the life of S. Antonio Abate, to whom was perhaps dedicated the antique chapel where now stands the present building of which the stable formed a part.

self the art center of the western hemisphere, according to the league president.

The exhibition, which contains more than 1,000 listed objects representative of contemporary work in architecture and its allied arts, was opened to the public on January 29.

The American skyscraper, exhibiting new and original notes in development, is set forth in numerous exhibits by the architects planning them. Models, plans and photographs of ideal and completed structures of every kind are represented, including a series of elaborate drawings for the restoration of Solomon's Temple, executed by Helmle and Corbett for Dr. John W. Kelchner. Another feature in the architectural section are plans for the Arlington Memorial Bridge by McKim, Mead & White.

The Vanderbilt gallery contains the main exhibits in mural decoration, painting and sculpture, the central feature being the large "Victory" by Mr. Keck.

Among the exhibition features are objects obtained from the recent Paris exposition of decorative arts, these including several modern tapestries, furniture in unique designs and miscellaneous decorative objects.

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LEVERHULME SALE OPENS AT ANDERSON

(Continued from page 1)

armchairs, English, ca. 1750, in the style of Chippendale, brought \$2,400. A long, narrow panel of XVIth century tapestry, number sixty-seven, started at \$10,000 and went, by thousands, to \$15,000, where it was sold. Several English needlework panels dating from 1640 to about 1675, brought from \$210 to \$725.

The high point of interest in the sale came with number ninety-five, a set of eight mahogany side chairs and one armchair to match, English, ca. 1755. This set was noticed by Herbert Cescinsky, in the catalog, as "probably one of the finest series of chairs of the period in existence." Mr. Chapman asked for a bid of \$10,000 for the nine pieces. When that was not forthcoming he dropped his request to \$5,000 and was answered from all parts of the room. The bidding went quickly and soon passed the \$10,000 mark. After that it slowed a bit, finally reaching, by \$500 stages the sale price of \$15,000.

The rest was quieter, with some excitement furnished by two bidders for each of a pair of segmental satinwood Adam commodes. Each wanted the pair, apparently, but one man dropped out after bidding on the first one had reached \$5,200. He took the next, a companion piece, for \$4,500.

Both collectors and dealers were out in force for the sale, and both were active in the bidding. A detailed account of the sale, with prices and purchasers, will be found on the auction page of this edition of THE ART NEWS.

Among those in attendance were the following: Mrs. Charles B. Alexander, Mrs. J. Stewart Barney, Mrs. Bernard M. Baruch, Mrs. Insley Blair, Mrs. Nicholas Brady, Vernon C. Brower, Mrs. A. W. Burchard, Mrs. Richard Croker, Jr., Mrs. W. H. Crocker, Mrs. W. Bayard Cutting, Mrs. J. Clarence Davies, Mr. and Mrs. William C. Dickerman, Clarence Dillon, Sir Joseph Duveen, Mrs. George Ehret, Jr., Mr. and Mrs. Henry Goldman, Jr., Mrs. Maitland F. Griggs, Carl Hamilton, Mrs. Arthur Lehman, Mrs. Philip Lehman, Wadsworth R. Lewis, Luke Vincent Lockwood, Mrs. J. McFadden, Mrs. Clarence Millhiser, Mrs. Charles E. Mitchell, Mr. and Mrs. Kearsley Mitchell, Condé Nast, Kenyon V. Painter, Mrs. Potter Palmer, Rufus L. Patterson, Mrs. William C. Potter, Mrs. John D. Ryan, Mrs. Jesse Straus, Mrs. Percy Straus, Whitney Warren, Mrs. Vanderbilt Webb, J. Norman de R. Whitehouse, Mrs. Richard T. Whitney, George Widener, Mr. and Mrs. William H. Williams.

The Museum Galleries (STUDIOS)

53 Shorts Gardens, London, W. C2.

"The Cries of London" after F. Wheatley

Engraved in Stipple. Printed in Colour.

A great discovery has been made in London of the fourteenth picture of the series exhibited by Wheatley at the Royal Academy in 1795. The picture was not engraved in the first series by Schiavonetti, Vendramini, Cardon and Gaugain probably because it was sold and the engravers could not get access to it, and it has been hidden away for years right down until the present time. The Museum Galleries are now engraving this in their present edition, also the variant plate of "Hot Spiced Gingerbread," thus making the series the most complete that has ever been published.

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Rembrandt's "Night Watch"

For sale full-sized reproduction (approximately 15 by 13 feet), exhibited at Walker Art Gallery, Liverpool, inspected by the Queen of Holland.

The Art Critic of the Liverpool Courier wrote: "Among the few 'very greatest' pictures of the world is Rembrandt's 'The Night Watch.' Liverpool is in the happy position of being able to get as good an impression of this marvellous picture as is humanly possible without seeing the original, for a copy of remarkable excellence is now on view at the Walker Art Gallery. The copy is by a fellow countryman of the original master, Mr. M. J. Korpershoek, who is to be congratulated on the really remarkable way in which he has reproduced, not only the body, but the joyous soul of the original work and its amazing luminism. The whole work is so fine, so broad and in such accord with the master's spirit that none who can see it should fail to do so. This is strong praise, well merited."

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RECENT HOUSTON EXHIBITION MARKS EPOCH IN THE SOUTH

Museum Director Declares That Recent Exhibition Brought by
Grand Central Galleries Marks Artistic Awakening

HOUSTON, Tex.—The Museum of Fine Arts of Houston, Texas, celebrated the completion of a new wing by showing a splendid exhibition of pictures and sculpture from the Grand Central Art Galleries of New York from January 9-24. Walter L. Clark, president, with Erwin S. Barrie, manager of the galleries, came down from New York for the occasion accompanied by the following artist-members of the Grand Central Galleries: Karl Anderson, F. Luis Mora, F. Ballard Williams, Sidney E. Dickinson, George Elmer Browne, Paul Dougherty, and Geo. Wharton Edwards. Mr. and Mrs. Julius Rolshoven and Mr. and Mrs. Oliver Dennett Grover came from Chicago for the exhibit. Helen M. Turner was the only woman artist-member present, coming from New Orleans where she has established a studio. J. J. Haverty of Atlanta, Georgia, Arthur L. Kramer of Dallas, Texas, and John F. Dickson of Houston were the lay members of the galleries present. W. Wesley Wiseman, assistant manager, and J. E. Holmes, manager of the department of sculpture, arranged the exhibit in the galleries of the Museum with exceptional effect.

A banquet for guests and museum members opened the exhibit Saturday evening, January 9. Approximately 500 people attended this affair, which was followed by a pre-view of the exhibit at the museum for the guests and members of the museum.

The exhibit was opened formally to the

public Sunday at 2 p. m. Twenty-five hundred people passed through the doors of the museum in the first hour. The exhibit was opened each week day from 10 a. m. to 10 p. m., closing two hours from 6 to 8 p. m. During the two weeks of the exhibit 75,000 people visited the Museum of Fine Arts.

PAINTINGS AND SCULPTURE SOLD

Among the other paintings and sculptures sold at the exhibition in Houston were:

"Florence Garden," by Sargent, "Late Afternoon," by Redfield, "Ice Bound Brook," by George W. Edwards, "Portrait of the Artist," by Sidney Dickinson, "Joy of the Waters," by Harriet Frishmuth, "Rising Sun," and "Descending Night," by Adolph Weinman.

Civic and fraternal organizations with clubs, shared the responsibility of receiving the visitors with the museum reception committee. School children were brought in by hundreds at scheduled hours to avoid overcrowding. Volunteer committees assisted the teachers in conducting the children through the exhibition.

Visitors were drawn from every walk in life, and the spirit of ownership was evident in the crowds attending. The Museum of Fine Arts of Houston was "erected by the people for the use of the people."

The museum was enriched by several

gifts selected from the Grand Central collection. Adolph A. Weinman's large bronzes "Rising Sun" and "Descending Night" were presented anonymously; Harriet Frishmuth's "Joy of the Waters," large size, was given by a group of women representing 30 clubs and fraternal organizations. Edward Redfield's "Late Afternoon" was given by the City Federation of Women's Clubs of Houston; George Wharton Edwards' "Ice Bound Brook" was an anonymous gift; and Sidney E. Dickinson's charming "Portrait of the Artist" was bought by the Accessions Committee of the museum.

Houston people bought heavily but with rare discrimination from this exhibit. Including the gifts mentioned the sales amounted to more than \$87,000, an unprecedented record for a two weeks' exhibit of American contemporary artists. Two Sargents were among the pictures sold in Houston: "View in Venice" and "Florence Garden."

James Chillman, Jr., director of the Museum of Fine Arts, declares: "The Grand Central Art Galleries Exhibition in Houston marks an epoch in the South. The collection was the largest and most important ever taken from the galleries for a single exhibit. The exhibition was successful from the point of sales and gifts to the museum. But perhaps more unusual was the tremendous enthusiasm shown by the people of Houston and Texas for the pictures and bronzes as works of art. There was a pleasing absence of constraint, the people coming again and again to the exhibit. Houston has proven her love and appreciation of the beautiful. For the most part this exhibit was accepted and enjoyed simply as beauty and strength of expression through the chosen mediums. This is as it should be. The feeling that art is mysterious and complex builds a barrier between the average person and painting and sculpture."

"The Grand Central Exhibition sets a high standard for the Museum of Fine Arts of Houston. We hope that we may show other exhibits from these galleries at some future time."

"EGREMONT HILLS"

The three paintings reproduced on this page are among those acquired by Houston Collectors at the recent exhibition arranged there by the Grand Central Galleries.



By CHAUNCEY F. RYDER

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Vol. XXIV—Feb. 13, 1926—No. 19

THE SPORTS WINDOW

It is highly encouraging to learn that Ralph Adams Cram has given Bishop Manning a proposed design for a "sports window" in St. John's Cathedral. There has always been a fearful monotony about stained glass windows in American churches. In our smaller cities and towns they have usually had the composition and color of a chromo. Their subjects could afford but little diversion during a dreary sermon, to one whose eyes wandered restlessly about a church. The range of subjects ran to a few trusty scenes from the Old and New Testaments.

But now think of the diversion possible to the tired business man and golfer whose wife insists that he accompany her to Divine Service on Sunday morning! In the proposed window, polo, golf, tennis and baseball, evidently considered as our major sports, occupy full circles. The errant attention of the sport's lover, condemned to an hour in church, may occupy itself by identifying the subjects in the semi-circles, running from left to right, which show steeple chasing, basket ball, swimming, yachting, billiards, bowling, gymnastics, hand ball and bicycling. In fact, there are twenty-three sports represented in all, even hores racing! So the sport's window must be good for at least half an hour of research work in identifying and criticizing the interpretation of one's favorite sport. We recommend heartily that the design of this window be made in many replicas, and placed in churches throughout the land. It would doubtless be welcomed.

MR. MACBETH, MR. HUFFINGTON AND THE ART NEWS

A report, published in THE ART NEWS, of an exhibition at the Macbeth Galleries has brought about the following correspondence. For the sake of clarity the report is reprinted here.

February 8, 1926.

Dear Mr. Frankel:

My attention has just been called to what passed for a review in THE ART NEWS of January 30th on our exhibition of paintings by Huffington.

The article in question was of such a manifestly unfriendly nature not only to

Mr. Huffington but to our gallery, that we have no reason to suspect that the present editorship of THE ART NEWS is any better than, if as good as, the one lately terminated.

I see no reason why we should be called upon to give even small support to a paper which shows this kind of feeling toward us, and it is therefore a pleasure to withdraw from your advertising column beginning with the next issue.

Yours very truly,
 (signed) Robert W. Macbeth.

February 10, 1926

Mr. Robert Macbeth,
 15 East 57th Street,
 New York City.

Dear Mr. Macbeth:

I have just received your letter of February eighth, in which you ask that your advertisement in THE ART NEWS be discontinued. As it is by no means my desire to keep advertisers against their will or better judgment, I have given instructions to have it cancelled at once.

In fairness, however, to yourself, will you please re-read the review which so much offended you, in conjunction with the one on Jonas Lie which followed. It was and is our reviewer's contention, that the Huffington Show, as staged by the American Woman's Association, was an unworthy publicity stunt, which militated seriously against Lie's chances. As your house has always been associated with serious painters of Lie's stamp, rather than with catchpenny demonstrations of rich women, I still feel that we acted in your best interests.

Sincerely yours,
 S. W. Frankel.

JOHN HUFFINGTON
Macbeth Galleries

EVIDENTLY the Officers and Directors of The American Woman's Association under whose auspices this exhibition is being held believe that the ancient Roman demand for "bread and the circus" is still an expression of the public passion. And of these, the most important is the circus. Such at least was the impression to be gathered at the opening day of the show in Mr. Macbeth's noble halls.

There was an earnest young person apparently cast as the ring master, before the show got out of hand; there were representatives of the association who were, evidently, meeting a person of

THE GUTENBERG BIBLE

On Monday evening, February 15, the Anderson Galleries will offer for sale at public auction the Melk copy of the Gutenberg Bible, so named from the fact that it comes from the Benedictine Monastery of Melk, in Austria.

Mr. Seymour de Ricci's catalogue of description is in every way so perfect that we take leave to reprint it. Mr. de Ricci describes the Melk copy as "A fine, clean and perfect copy, bound in two volumes, about 1700 A. D. in brown calf, gilt back, red speckled edges. Size, 15 x 10 3/4 inches." He continues:

"Although the Gutenberg Bible bears no actual imprint, we are, thanks to the researches of several generations of bibliographers, fairly well informed as to its history.

"It seems now well established that Johann Gutenberg, after some years of laborious experimenting at Strassburg (1439-1440), came about 1445 to Mainz, where he gradually perfected his invention. One or two single leaves of Latin grammatical pamphlets printed about 1446 or 1447 are still extremely barbarous and immature achievements. They are printed in a large missal type, known as the "thirty-six line Bible" type from the fact that Gutenberg had planned to use it for a Bible which he never printed but which was actually issued from the press about 1460 at Bamberg, by his disciple Albrecht Pfister.

"About 1450 Gutenberg cast a smaller type and having entered into partnership with Johann Fust, proceeded to print a complete Latin Bible, a gigantic under-

Scotch descent for the first time; there was Mr. Huffington; there was Miss Anne Morgan.

For audience, there was a corps of photographers armed with flashlights, the slightly breathless personnel of the galleries and a few people who had come to see an exhibition of paintings. But these latter may for the moment, be forgotten.

If the spectacle was chiefly comic it had, too, more than a little pathos. Huffington, obviously a sincere painter, no matter what his gift, a semi-invalid, almost blind, deaf, roared at by a woman whose enthusiasm was undoubtedly meant to be kind, dragged from picture to picture, dazed into the belief that he was more than a not too cleverly baited hook, enjoyed his great day. Perhaps, as a result of the ballyhoo, some of his pictures will be sold. Perhaps they will. Perhaps the only way to raise money for an association is to make an old man ridiculous.

taking for a man who had hitherto limited his efforts to single sheets or educational booklets. Nor was it an easy task from the financial point of view, as we learn from the celebrated 1455 deed known as the Helmasperger document.

In 1456 the Bible was already on the market, as we find from the copy in the Bibliothèque Nationale of Paris, which was rubricated throughout on the 24th of August of that year. In six years the world had been shown by a magnificent example that the art of "artificial writing" was a tangible reality.

"The Gutenberg Bible is therefore the first printed book in the world, the trial pieces which preceded it—and which are only known by scraps and single leaves—having no real claim to be designated as actual books.

"The Gutenberg Bible is also known as the 'forty-two line Bible,' because it is printed in double columns of forty-two lines each.

"Bibliographers have noticed that in some copies—such as this one—the first nine pages have only forty lines to a column and the tenth page forty-one, whereas other copies have forty-two lines throughout. This variation has led to the remarkable discovery that there are two issues of the Bible, a certain number of the leaves having been printed twice.

"The type is the same, but in copies which, like this one, are of the first issue, the type used for the first page was cast on a slightly larger body, which, after a few pages had been set up, was filed down to size. We are thus enabled to gain a most curious insight into the actual workmanship of Gutenberg's printing shop.

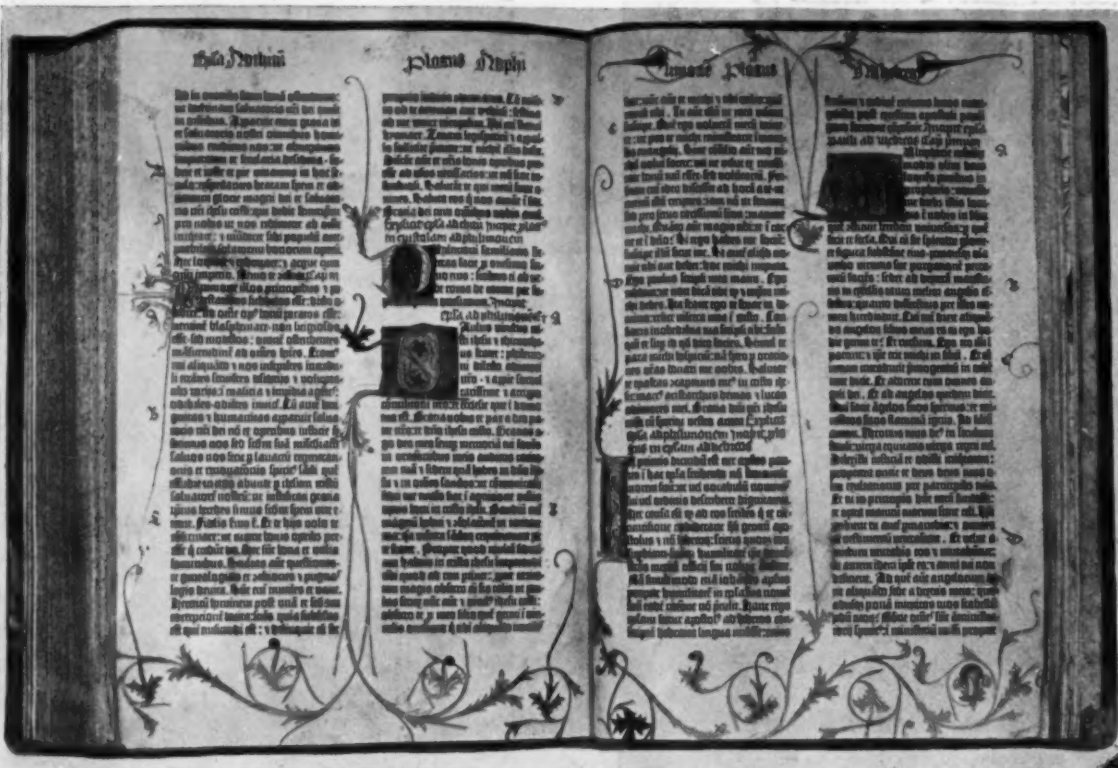
"Copies of the first issue, with forty lines only on the first pages, are by far the most important historically and the most interesting and valuable to the collector.

"The Gutenberg Bible may be described without the slightest exaggeration not only as the earliest but also as the greatest book in the world.

"It is the first book from the printing press, having been preceded only by a few trial pieces, single leaves, almanacs and grammatical booklets, of which merely stray fragments remain.

"It is one of the most beautiful books ever printed: the quiet dignity of those twelve hundred and odd pages of dark stately type, the deep black of the ink, the broadness of the margins, the glossy crispness of the paper, may have been equalled, but they have never been surpassed; and in its very cradle, the printer's art, thanks to the Gutenberg Bible, shines forth indeed as an art as much and more than as a craft.

"Last but not least, the Gutenberg



THE GUTENBERG BIBLE, MAINZ, 1455

From the Melk copy to be sold at the Anderson Galleries on Feb. 15.

Bible is the first edition of the Book of Books.

"The mere fact that in the Rhine valley in 1450 the first book to be printed should have been the Bible, tells its own story. While Gutenberg and Fust were actually at work, the fall of Constantinople in 1453 announced the end of an old world and the dawn of modern thought. The whole of the Reformation has the printed Bible as its background. Did Gutenberg realize that by setting up the Holy Text in type he was heralding one of the greatest movements of human thought in the history of the civilized world?

"The Gutenberg Bible is one of the rarest books in existence. It is four times as scarce as the first folio of Shakespeare. Some forty-five copies are known, of which more than twenty are imperfect. Only four other copies (and two single volumes) are still in private hands: one of these is imperfect, and two others are practically promised to public libraries. To the best of our knowledge, this and one other copy are the only perfect examples of the Gutenberg Bible which are ever likely to come on the market.

"No bibliographical treasure has been more ardently coveted in the past than the Gutenberg Bible. Since the XVIIIth century all the great libraries of the world, all the great private collections, have endeavored to secure a copy, and whenever they have succeeded, it has been considered their choicest possession.

"It is thus that the extant copies have been one by one locked up in the great literary and artistic repositories of Europe, in the British Museum, the Bodleian, the John Rylands Library, the Bibliothèque Nationale of Paris, the Vatican, the libraries of Berlin, Leipzig, Munich and Vienna. Great collectors of the past such as Grenville, Lord Spencer, Sykes, Perkins, Lord Ashburham, Lord Crawford, Lord Carysfort, Henry Huth, and in this country, J. Pierpont Morgan, Robert Hoe and Henry E. Huntington, have all felt that a Gutenberg Bible was the real cornerstone of a great library.

"For every collector, for every museum, for every cathedral, for every individual or body of individuals with a soul, the sale of the Melk copy of the Gutenberg Bible is the unique opportunity of keeping safe for posterity one of the noblest and most inspiring achievements of the human hand."

OBITUARY

ADOLPHE WILLETTE

PARIS—Adolphe Willette, whose Pierrot pictures are famous throughout the world, died in his Montmartre studio home recently after an illness lasting several weeks. He was 69 years old, but had retained his full vigor until he was seized with a chill recently and forced to take to his bed.

Before his illness he could be seen daily in Montmartre among the members of the distinguished artist colony, which included a number of his contemporaries of the romanticist and impressionist days.

Willette's art was imbued with a spirit of irresponsible gaiety and a good-natured philosophy of life. In the days of the famous Chat Noir cabaret he regularly supplied drawings and designs for the scenery.

Leon Adolphe Willette's death was typical of the man. Although a distinguished interior decorator, designer, lithographer, officer of the Legion of Honor, officer of the Academy, Chevalier of the Ecole Polaire of Sweden, and the owner of an artistic mansion at 28 Rue Lacroix, he evidently preferred to die among his old friends of Montmartre—within a short walk from his home in the Batignolles Quarter—and more proud and beloved as being the cartoonist "Pierrot" than he was for his decorations of all sorts.

He was born at Châlons-sur-Marne in 1857, and was particularly proud of his grandparents. His paternal grandfather had known Louis XVI's Queen Marie Antoinette and was one of the guard at the foot of the guillotine when Robespierre was executed; his maternal grandfather was aide-de-camp of Marshal Molitor, who was wounded at the Battle of Waterloo. The features of Willette himself may be seen in the face of the Duke of Anjou, who stands by the side of St. Louis in the Cabanel fresco of the Pantheon.

His mural decorations, to be found in scores of popular resorts and private hotels of Paris, range from those in the Chat Noir and the Clou restaurant to those in the City Hall and the Château Xau. More numerous have been his posters, lithographs and illustrations, the best known of which is "The Seven Capital Sins"; and his collections entitled "The Late Pierrot" and "Poor Pierrot."

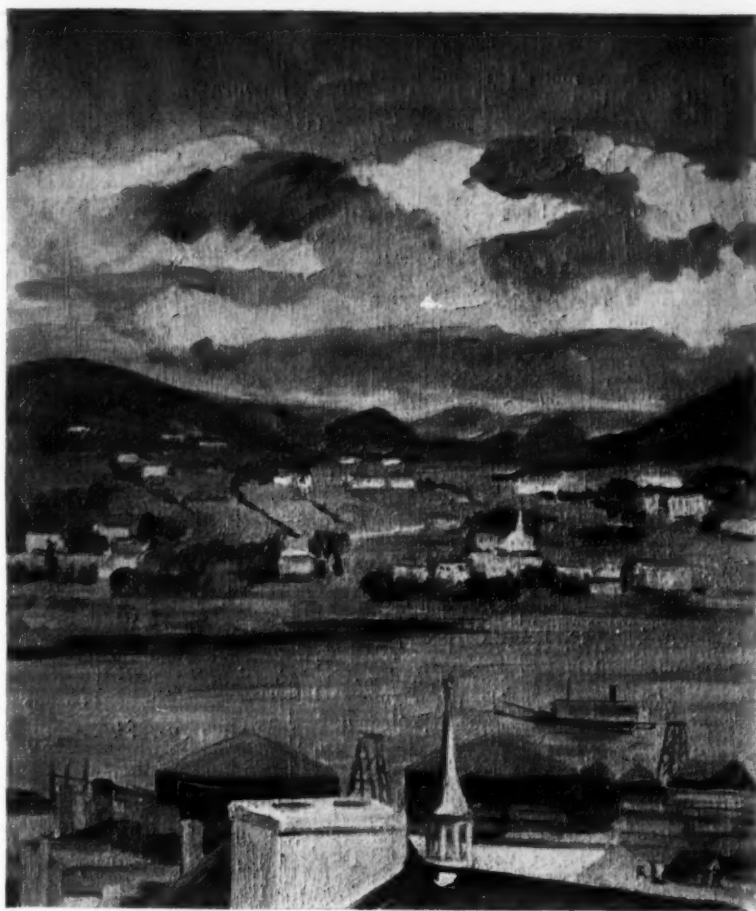
ART NEWS
CORRESPONDENCE309 West 4th Street
February 8th, 1926Editor of the American Art News,
New York.

Sir:

Mr. Kent has criticised our museums for not buying more contemporary American art; Mr. Ehrich has replied that the museums should buy Old Masters. Mr. Kent is a painter, Mr. Ehrich a dealer in "Old Masters." Both gentlemen are unquestionably disinterested; but as spokesmen, let us say, for their constituents they reduce the issue, by the circumstance of their professions, to, concisely, this: Which—Artist or Dealer—shall our museums support? And when we realize, as we must, that every dollar spent upon contemporary art goes directly into art production, and that every dollar spent on old art becomes immediately and finally non-productive, we shall interpret the museum's action as indicative of its choice whether we become a nation of producers or of shop keepers.

Let us grant, in due courtesy, that "old masters," Egyptian mummies, ancient jewelry, glassware, hardware, bottles, old things of every sort and kind, are always curious, generally interesting, often beautiful, and that they have a certain educational and cultural value. So, on the library shelves, have Homer, Plutarch, Tacitus, Dante, Spencer, Shakespeare, Milton, Cotton Mather, and George Eliot. It is a splendid thing that the reader may always borrow these classics from the public library, and a very wholesome thing that he most often doesn't. We must not confuse archaeology and art, nor the interest of the dilettante in the culture of a dead period, with the fine enthusiasm of men and women for the art expression of their own world and age. What, one may fairly ask, has the example of old art done to stimulate American achievement? It has, thanks to the insidious propaganda of dealers, decorators, architects, "experts," and museum boards, thanks to the inferiority complex of our uncultured, unimaginative, gullible rich, almost completely suppressed and destroyed the national genius. It has diverted appreciation and support from contemporary art, turned our "princes" into antiquarians, and the herd into junk collectors. And yet our native art is as essential to us as the soul of man is to the body; as we must live by means of art, so shall we in the course of time be judged by it. Because we have been fools with our riches, we have reached the pass where no event can so surely rouse us to creative activity as the complete and final destruction of every "old master" and period relic on the American continent, and an embargo on all ancient stuff forever.

That our museums are hopeless, Mr. Ehrich grants. "The collections," he writes, "have in each case been formed with the very best judgment of the Director and the Trustees, but in spite of this fact any competent judge of art would not purchase 50 per cent of the



"LAURENTIAN MOUNTAINS"

By FLORA LAUTER

Now on exhibition at the Ainslie Galleries.

pictures if they were offered them today." You bet they wouldn't! Nor would any competent judge of art have given them house room in the very heyday of their National Academician glory! It is the trustees of our museums who are the absolute arbiters of the museum act and policy; they are, as a class, by training, habit, experience and temperament entirely incompetent. It is in the province of psychology to determine why men of proven intelligence in the conduct of their own affairs should presume at last to trespass on the highly specialized domain of Art.

The public *does* realize, not only "the small present value of many of the paintings which have been purchased by American Museums from modern American artists," but the very low value of the museum kind of picture generally, of the Bierstadts, the Innes's and Wyants, of Corot and the Barbizon "Masters," of the miles of questionable, lusterless "old masters" retouched out of all suggestion of the hand that made them,—for the public is bored. Yet to conclude that, because groups of elderly, successful financiers have made a mess of judging art, there is no such thing as sound judgment, is to ignore the great private collections which have been made.

Mr. Ehrich, having reminded us of the Hearn bequest, may be interested to know that even the small income of that fund exceeds the spending imagination of the trustees. The Munsey money left for Art at large, will prove less embarrassing. Quietly it will be absorbed. As America grows richer in the glories of the past, Europe will grow poorer; and while the process of trans-atlantic furniture moving goes merrily on, history will write against our vaunted American greatness,—"The grandeur that was Europe."

Yours truly,
ROCKWELL KENT.To the Editor of THE ART NEWS:
Dear Sir:—

Whoever wrote the note on my January Exhibition of Nine American Painters for THE ART NEWS of January 30th seems to have been rather deliberately unfriendly and rather deliberately obtuse in misrepresenting the introduction to the catalogue. My criticism of the "dogmatic possibilities of the new cult for abstract form" and conventionalized simplification goes to the very root of what is wrong with the Academic Institution in every age, in every country. The Academy may be hostile to simplification today and hostile to abstract design. Its impressionism however is only the latest of its many fashions. It was story-telling fifty years back. It was tinting Greek and Roman statues at a corresponding date in the XIXth century. What makes the Academy the same yesterday, today and forever, is the pontifical habit of mind which denounces new ideas while they are new, but as soon as they are accepted and in general circulation imposes them as the law and the gospel for all who would be in good standing as true and loyal conformists to the established order. How can your writer fail to recognize that a New Academy is springing up? Cezanne has been dead long enough. His manner has become sufficiently familiar. Let him be canonized. At least I see signs that the day is not far off when the ceremony will take place. The fact that this lonely searcher, independent of all schools and movements, was a stickler for system, will ultimately make academicians very happy.

However, there are no Academy symptoms to be detected in the group of young men whose works I exhibited, and purchased, last month. They have the freshness of vision characteristic of pioneers. As for our present exhibition, a catalogue of which I send to you under separate cover, the creative artists included represent the advance guard of the modern movement, and yet there is nothing unsound, nothing sensational and a great deal that is thrillingly beautiful in their abstractions. By the way, my interest in abstract art is not new as any one who knows how long I have almost worshipped those greatest of Modernists, Greco and Daumier, would affirm. I have bought Prendergast since 1916 and a Marsden Hartley in 1914. However I am no propagandist and believe that all beauty is not confined to one school. I wish you could see the present exhibition which is making converts among the people of Washington to abstract art. It glows with wonderful waves of color, alternately cool and warm. How unfortunate that your reviewer of my series of modern exhibitions should have had this hostile tone!

Sincerely yours,
DUNCAN PHILLIPS.
Washington, D. C.

EXHIBITIONS IN NEW YORK

GEORGIA O'KEEFFE
Intimate Gallery

FOR FIVE YEARS we have been trying to arrive at some definite, tangible conclusion about O'Keeffe, without success. She eludes us still. Her paintings of 1926 leave us almost as baffled as did those of 1920.

It is not that we are looking for hidden meanings. The patient search for nudes on staircases which so delighted the groundlings ten years back, no longer interests us. There may be a hidden meaning in the paintings of O'Keeffe, as there may for all we know be a hidden meaning in those of Greco or Piero della Francesca. Found, it would add nothing to their value, nor help one iota to our enjoyment. Once it leaves the hand of the artist, the work of art takes on an existence entirely independent of its maker, to whose intentions it may even run full counter.

The difficulty which we experience with O'Keeffe is far less one of comprehension than of enjoyment and thence of evaluation. Along with the keenest enjoyment of her personal outlook, expressed through a pure and resonant color sense, we cannot escape, before any considerable collection of her pictures, a

sense of frustration, of a deeper and fuller enjoyment that is promised but is never fulfilled.

This sense of frustration the present exhibition does nothing to remove. Picture after picture, of the twenty odd hung, beckons the eye with promises, only to shut up like a clam when the gaze becomes too inquisitive. Like so many flappers on Broadway they will smile gaily at the stranger so long as he keeps his distance, but the merest attempt at intimacy will freeze their limbs and bring into their eyes the set expressionless vacancy of a too perfectly assumed respectability.

Faced with such an enigma, the critic cannot escape an appeal to analysis. He must list, such as he perceives them, the qualities, setting in the opposite column all that he conceives as hindering expression, in the hope that from the resulting balance, however crude, a concrete deduction may be drawn.

The qualities, in O'Keeffe's case, are almost all allied to the simplicity and directness of her vision. Where another painter, on a given day, would be all but bewildered by the multitude of colors and diversity of tones, O'Keeffe, on the same day, will be so intensely conscious of one tone that the multitude of others, so far from warring with it, will barely enter her consciousness. She will paint a yellow tree and that

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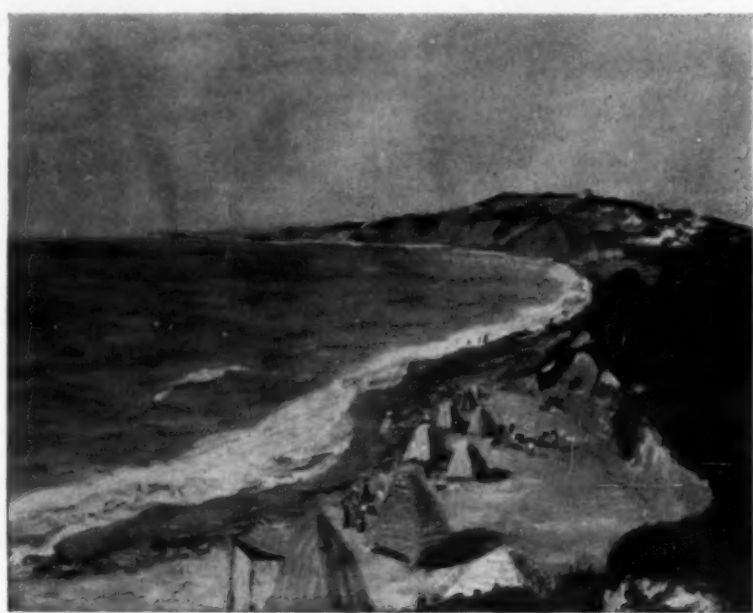
yellow will so completely saturate her mind that any other color becomes unthinkable. Or it may be a red barn, such as the one which Mr. Herschel V. Jones bought years back at the Artists' Derby, the redness of which sings in the brain as clearly as the day we saw it first. Or it may be a petunia, one of those petunias, blue to the core, that are the pride of the present show. In their very color saturation is strength, the kind of strength that is in the sustained monotone of a priest chanting mass, in those rare moments when awe gives place to joy.

It would be pleasant to end there, accepting the red barn and the petunia and the oak leaf as the essence of O'Keeffe and dismissing all that falls short of these from the memory. And so one would, did it not grow increasingly evident that some of the forces that bind and restrict are intimately tied up with those that release. The very intensity of her color vision is allied to a curious insensitivity. Happy, so long as she is content to explore the tonal possibilities of one color or shade, she is lost so soon as she tries to leave it. In her larger compositions one is conscious of immense bridges, that the eye must jump at one leap, color bridges that disrupt, for the eye too often fails. And thence results not only disharmony, but a certain hard brilliance that repels.

Approaching from the other end, that of design, a converse phenomenon greets the critic. Appearing to possess the formal simplicity that should be the counter part of her strangely selective color sense, O'Keeffe possesses only its illusion. Apparently simple, her design is as often as not complexity itself, and complexity without discoverable purpose or discoverable justification. The formal puzzles which face her in her larger and more abstract compositions are rarely resolved. Her design, utterly independent of frame, spreads itself out to right and left, neither growing, nor yet diminishing, and finding nowhere its ending, nowhere its rhythmical pause. No strong force, one feels, either impelled or directed it, neither its beginning nor its ending are inevitable.

Seeking for a cause for this apparent paradox—extreme color selectivity wedded to an almost entire absence of design, we are forced to a conclusion that runs full counter to the generally accepted view. All the critical literature which has been devoted to O'Keeffe—and there has been plenty—has started with the assumption that the work of O'Keeffe is first, last and all the time autobiographical, a revelation of the thoughts and emotions that run through the mind and body of its maker. It may be that these enter, and for a large part, but to accept them as the whole is to get an altogether false impression of their nature. Self-revelatory as she may be, she is also—and in the highest degree—a naturalist. Her most seeming abstract pictures are only by elimination abstract. They are not only based on nature, they copy nature, line almost for line. It never seemed to occur to O'Keeffe to draw on her store house of accumulated memories. To paint a snow landscape in summer would be unthinkable to her. Her dependence on nature goes even further. A yellow tree cannot come to birth, unless that precise yellow is present before her. Willingly or unwillingly, she has bound herself down to a copy book with a fidelity that approaches, and this particularly in her most abstract canvases, the photographic. So restricted, the marvel is not that O'Keeffe at times falls short of the full and complete expression that her gifts promised, but that she is able, as time and again she is, to throw off her trammels and sing. What saves her is her habit of painting the same things, flowers, trees, lake, landscapes, over and over again, until they cease to be flowers in a vase before her, to become flowers within her. Look, only look, at the series of petunias in the present exhibition, how they grow, in richness, in intensity, in volume. Never sang a single individual petunia with the rich fulness of that final flower. Its song is the song of the race.

We need never fear for the flowers and the leaves. There O'Keeffe is master. It is only for her further mastery that we have fears. Let her cast aside her copy book, draw on the memories that must be crowding her mind, and paint her landscapes with the same splendid simplicity and intensity of actuality that inform her flowers.



"ON THE BEACH"

By THALIA MALCOM

To be included in the exhibition of this painter's work at the Durand-Ruel Gallery from Feb. 15 to Feb. 27.

ALBRECHT DÜRER Knoedler Galleries

AN EXHIBITION of fifty-eight etchings and engravings by Albrecht Dürer is now being held at the Knoedler Galleries and will be open till Feb. 20. With the possible exception of the portrait of Erasmus which, whatever its qualities as a portrait is a better engraving than the present example indicates, and the St. Eustace, all of the larger plates are represented by excellent impressions. The familiar "Adam and Eve," the finest of Dürer's engravings of the nude, is shown in a fine impression of the first state. The three plates, "The Knight, Death, and the Devil," "Melancholia," and "St. Jerome in his Study," three of his most famous plates and those in which he most fully proves himself the greatest master of the burin of his time, are also fine although the impression of the "Melancholia" is a little weak in comparison with the others. It was with these three plates that Dürer finally and unquestionably surpassed Lucas van Leyden in the eyes of his contemporaries.

One of the most beautiful of Dürer's engravings is "The Virgin and Child with the Monkey," of which a splendid example is included in this exhibition. Although it is said that several of the Italian engravers borrowed from this, and it is readily understandable that it may have great influence, there is a quality in the plate which is almost unique in Dürer's engraving and, in its turn, suggests Italy. The dignity and grace of the figures, the powerful swing of light across the top, down through the figure of the Virgin, spreading out in the foreground, the perfect balance of dark and light masses, combine to make this an artistic, rather than a merely technical, triumph.

There is a good impression of the "Small Crucifixion" and a fine set of the sixteen plates in the "Small Passion" series.

Also at the Knoedler Galleries is an exhibition of water colors through which one passes to see the Dürer prints. There are paintings by Sargent, Homer, Wyant and Murphy.

SHEELER, BUZAN, SARKA The Art Centre

THE MAJORITY of the photographs by Charles Sheeler, now exhibited at the Art Centre by the Pictorial Photographers of America, have been seen and reproduced before. But like all art that has an individual beauty, they are prints that one is glad to see many times. The exhibition includes four fine photographs of African masks, the much admired print of the open door, with its flight of dark steps, the remarkable photographs of New York City, a notable series of still lifes and those strangely beautiful photographs of Pennsylvania barns that impress one more each time they are seen. In fact, there are but few exhibitions of paintings that can hold their own against the artistry of Mr. Sheeler's photographs.

The paintings by Jozo Buzan, likewise at the Art Centre, are colorful chronicles

of peasant types and customs in Yugoslavia. His peasant girls, in their red and white dresses, set against the background of lush green meadows have an obvious picturesqueness. Many of the paintings are of an anecdotal or humorous nature, slightly reminiscent of the Munich genre school. The customs and types faithfully recorded in these canvases will have interest for many, even though their artistic merit is but slight. The watercolors by Charles Sarka, turn to the Adirondacks for their inspiration. With but few exceptions, these sketches seldom succeed in being anything more than pleasant and effective chronicles of the out of doors, although occasionally, as in "November" and "Spring Showers" there is fine delicacy and imagination.

ROCKWELL KENT WATER COLORS

Weyhe Galleries

WE REGRET to say that a full meeting of THE ART NEWS staff called for the purpose, failed to decipher the meaning of the prose poem with which Rockwell Kent prefaces his present exhibition. We must therefore print it for the benefit of our readers, without explanation:

"Of rain and sunshine and the earth, of all lesser living thing, is man the flower and the consciousness; of sea and mountain, of the starlit space of night, of the beauty of all things—and their mystery, in his spirit born; of that spirit God is the emanation."

The water colors, happily, are less cryptic. On the whole, we are inclined to think that they are the best things Rockwell Kent is doing these days. In his paintings, he is too apt to force the issue, aiming at a strength which is not naturally his. Water color does not permit him to do this, and so we are conscious of a much greater ease. We live in hopes of the day when this same ease, combined with a breadth which his earlier work possessed, will again inform his painting.

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FOUJITA

F. Valentine Dudensing,
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MR. VALENTINE DUDENSING has cut the painter with a vengeance. Prepared as we were for a change from the quarters in which we have been accustomed to see him operating, we are hardly prepared for so sweeping a metamorphosis. From red plush and heavy noise-absorbing carpets to bare walls of the roughest plaster, from mysterious and partitioned semi-obscurity to brilliant daylight chasing afar any least hint of mystery, represents a change more rapid and drastic than we had believed possible. Only in New York can such transformations take place overnight.

The general impression, allowing for the unseemly earliness of our call, is most excellent. We especially liked the architectural simplicity of the blue and silver painted furniture and cabinets.

We had seen a number of Foujita's later things in Paris this summer, so that there were few surprises in the exhibition itself. A few years back Foujita was painting Catholic mysteries, the Crucifixion, Annunciation, etc., in a slightly Japanese manner, and the result was rather bizarre than happy. Lately he has reverted to more traditional Japanese subjects, and the strained quality which was formerly present has disappeared. We liked especially his series of cats, which brought vividly to mind a Chinese picture owned by Mr. Kleykamp. It would be hard to say whether the Chinese artist or Mr. Foujita is the more playful. Mr. Foujita would seem to be on the surface, but the very intensity with which the Chinese artist treats feline lovemaking surely hides a strong vein of irony.

At the other pole from the purely traditional paintings, are a number of nudes, very finely and delicately drawn. In this technique, very personal to himself, Foujita has carried out a number of large mural decorations.

LOPEZ MEZQUITA

Reinhardt Galleries

THE PAINTINGS by Lopez Mezquita at the Reinhardt Galleries, fail to live up to the brilliant eulogies in the introduction to the catalog. Technical virtuosity Mezquita possesses in full measure, but his paintings lack the simplicity and the penetration of a significant art.

The forty-three paintings which have been sent to America are with one exception of Spanish types and Spanish scenes. All of his material is perilously picturesque and perilously paintable. There are portraits of many noble and distinguished personages, including His Majesty, Alfonso XIII and Her Royal Highness, the Infanta Isabella. There are paintings of persons who have achieved fame in the literary and artistic world, such as Unamuno and Ramon Perez de Ayala. And finally, there are the peasant girls, the gypsies and the bent, wrinkled old women from the country. But in none of these does Mezquita reveal deeply enough the inner soul of either Spain or the individual; although his portraits render personality, they give nothing beyond.

Although most noted as a portraitist, Mezquita's technical skill is equally evident in paintings of such typically Spanish subjects as "Before the Fiesta," "The Prado," and "Religious Procession, Avila." In such canvases as "The Vela-toria," depicting the intoxicated madness of a gypsy wake, one must admire the skill with which Mezquita has coordinated a large group and infused each figure with an elemental frenzy. And yet how much more satisfaction there is in a single flower spray by a Japanese artist, seemingly only a few strokes of the brush and yet giving us the soul of a flower.

JOHN R. FRAZIER

Rehn Galleries

JOHN R. FRAZIER, a pupil of Charles W. Hawthorne shows a pleasant series of watercolors of Provincetown at the Rehn Galleries. Frazier has an individual color sense and his mood in these paintings is suited to the medium of water color. The quaint, winding streets, the delightful old houses, and above all the sea and its ships, intrigue him. In

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THE JAN KLEYKAMP COLLECTION OF CHINESE AND JAPANESE PAINTINGS

The Finest Examples from the Famous Collections of Petrucci, Baron von der Heydt and Golobew with a Preface by B. Laufer

To the growing number of those who are interested in Chinese and Japanese painting of the earlier periods, the Jan Kleykamp collection will offer an interesting field for study. Of the several hundred paintings in the collection, one hundred and nine have been selected for individual notice in the catalog, which is illustrated with twenty-two excellent plates. The introduction by Berthold Laufer gives interesting information about the origins of the collection; his descriptions and attributions of the individual pieces are scholarly and conservative in their dating.

Undoubtedly the most important painting in the collection is the "Triad," from the end of the Fujiwara period (Plate XVI). Monumental in conception, this painting in its grandiose simplicity, embodies the spirituality of the Orient. The Japanese Amida stands in the centre, with a green nimbus and an aureole emitting golden rays. On either side, stand his spiritual sons, Avolokitesvara on the right and Mahasthamaprapta on the left, their heads also surrounded by the green nimbus. Each stands on a delicate lotus seat among the clouds. The figures are painted in gold with very delicate designs on the robes. With its noble rhythms and beautiful color, this painting has the serene magnificence of great art.

Among the Chinese paintings, the examples from the Sung period stand out by their depth of feeling and power to interpret nature. A painting of a calm river bordered by overhanging mountain crags (Plate VII), possesses the poetic simplicity of the Sung masters to a high degree. It understands the grandeur of mountains and at the same time knows the delicate witchery of trees bordering a river. It does not disturb the beauty of nature by letting a human figure intrude.

"The Cranes in a Lotus Pond" (Plate VIII), another composition of the Sung period, has an exquisite rightness of accent and detail. There is something inevitable in the swift downward descent of the cranes toward the lotus pond; the accents of the white plumage of the cranes against the darkness of the lotus leaves is exquisite. The fullness of each lotus flower, the curve of every petal is delicate, yet precise. There is reality, yet something deeper than reality.

Among the examples from the Yuan period, perhaps the most charming and characteristic is the "Quails, Insects and Flowers," (Plates I and II). Here one is delighted by the delicate turn of a leaf, the perfect observation of bird and insect, the beautiful rendering of a lily,

fact, Frazier seems to have tried to catch the sea in all her moods—low tide and flood tide, in the morning light and in foul weather. In the "Stella of Gloucester," one of the most successful of the water colors, he paints a fine old fishing ship, stolid and patient and seaworthy. The varying effects of light on the water, always a fascinating problem to the water colorist, occupies Frazier very frequently. "Four Weather" is dominated by sharp greens and blues; in "Early Morning," he has caught the characteristic tone of pinkish purple veiling sea and boats. In "Low Tide" the ebbing waters give Frazier a chance to use those jewel-like colors that all painters love.

The paintings of the old Provincetown houses, are on the whole less successful than those of the ships. They do not have the individuality of conception, the same homely reality as the fishing ships, with their broad hulks and weathered sides,

rather than by the revelation of the inner soul of nature, sought by the Sung artists. And yet of its type, it is beautiful.

As might be expected, the examples from the Ming period are more numerous than those from the earlier eras. Notable is the painting of a majestic white eagle (Plate IV) in which the style of the Sung period is well preserved. There is also a delicate bird and flower painting (Plate III) in which chrysanthemums and pigeons are exquisitely rendered. A pair of bird and flower paintings (Plate XIV) shows the brilliant, though slightly harsh color of the Ming artists and their tendency towards the academic.

The fragile delicacy of the Manchu dynasty is represented by a charming painting (Plate XII) of Ma-ku, the Taoist goddess of blessing, reclining on a cloud, a flower basket at her feet.

Beside the monumental Triad of the Ashikaga period, there are several Japanese paintings worthy of note, although there is nothing that can compare in importance with this magnificent example from the XIIth century. Amitabha's Heaven, of the XVth century (Plate XXI), has exchanged the austere beauty of the early period, for the delicacy of miniature painting.

THE HIGHWAY AND ITS VEHICLES

Hilaire Belloc

London, The Studio, Ltd.

Mr. Hilaire Belloc is now engaged upon an important work, "The Highway and Its Vehicles," which will be published by "The Studio" in March next. In his thesis Mr. Belloc deals with the evolution of the road from the beaten track to the motor roads of the present day, and with reasoned argument forecasts its future development.

The illustrations, some 130 in number, of which 24 will be mounted plates in colors, form a pictorial record of European road travel and road vehicles from medieval times down to Victorian days.

The book is certain to arouse widespread discussion, and will equally appeal to all those—whether technically or as users—interested in the road of the future, as to the student of social conditions of the past and the lover of art.

The book will form one of the series of sumptuous works issued by "The Studio" in limited editions at the price of £3. 3. 0. This series is never reprinted, and as there will only be 1,250 copies available for the whole world, all those interested should place an order without delay. The American price is \$16.

PLAY IN VERSE BY BALZAC PUBLISHED

PRINCETON, N. J.—A hitherto unpublished tragedy in five acts by Honoré de Balzac, entitled "Cromwell," was made public recently by Walter Scott Hastings, Professor of French at Princeton University. It has only little literary value, in the opinion of the professor, aside from representing early struggles of the author. Of the 600 copies received, 150 have been sent to the Bibliotheque Balzacienne in Paris and 450 retained at Princeton University.

Professor Hastings said he found the manuscript while doing research at the institution of France at Chantilly, and obtained permission of the French Government to have it published. He concurred with a French scholar, Marcel Douteron, he said, who suggested that the play was in the handwriting of Balzac's mother. This was later found to be true.

Research established that the play was written when the author was 20 years old and was living in an attic in the town of Arsenal. The play is in verse.

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"L'ENTRÉE
TRIOMPHALE
DE CESAR"

Early XVth Century
Tapestry from the Collection
of Emile Jellinek Mercedes to
be sold at the American Art
Association on Saturday,
Feb. 20. One of a pair.
H. 11'5". L. 12'4".

JELLINEK MERCEDES TAPESTRIES

A. A. A. Exhibition from Feb. 13th
Sale February 20th, afternoon

The thirty-two tapestries from the collection of M. Emile Jellinek Mercedes, provide an interesting bird's eye view of tapestry weaving from the 16th to the 18th centuries, especially in France, Belgium and Flanders.

Of the XVth century, there are five examples, three Flemish, and two Italian. We have chosen to illustrate one of the latter, one of a remarkable pair which was the gift of the Hapsburg to an Austrian nobleman, chiefly for its splendid preservation. It is rare to find an early XVth century tapestry which wears still so nearly the appearance it must have had when made. In design, it represents the astonishing intricacies in which craftsmen of the early Sixteenth century delighted to indulge, an intricacy which may be taken as the last echo of the Gothic spirit, preserved even beyond the heyday of the High Renaissance. The Flemish tapestries, too, reflect something of this feeling, though far more subtly. Nos. 12 and 13 from the series of Gombaud et Macé, is still drenched in mediavalism.

Notable among the XVIIth century tapestries, is a signed Brussels tapestry from the ateliers of Van den Hecke, signed by him, and two other signed Brussels tapestries from the ateliers of M. Wauters and Ian I. Eyniers.

The XVIIIth century is perhaps best represented by an important suite of three Gobelin tapestries, after drawings by Le Brun. These from the "Jeux d'Enfants" series have borders by Berain. In interesting contrast with the strong oppositions of light and shade, favored by Le Brun, is a Brussels tapestry from the Don Quixote series, after design by Goya. A group of Aubusson tapestries, strongly suggestive of Watteau, complete the collection.

LEVERHULME PAINTINGS

A. G. Exhibition from February 12th
Sale, February 17th-19th, evenings

As Mitchell Kennerley points out in his introduction, the Leverhulme collection of paintings is chiefly remarkable for its English paintings. Prominent amongst these and coming on early in the sale, are a group of nineteen Constables, including one, at least, which may be considered of first importance. This is the painting of "Arundel," looking down from the Brighton Road on the valley of the Arun, with the castle in the distance. Mr. William Roberts, who catalogued the picture, dates it at about 1834-1837 and rightly ranks it

among Constable's masterpieces. It has the breadth and sweep of English landscape painting at its best.

Of David Cox, there are four oil paintings, one, again of superlative quality, the landscape entitled "Peace and War," which is signed and dated "1846." The picture has an astonishing history, for within thirteen years of Cox's death in 1859, it realized 3,601 pounds and 10 shillings.

Old Crome, whom many hold to be the greatest of all the English landscape painters, has seven paintings to his credit, including a very astonishing river scene and several of those Norfolk pastorals, for which he had such a fondness.

The five Gainsboroughs are with one exception, portraits, the finest being the Portrait of a Young Girl. Unfortunately Mr. Roberts hazards no date. It would be interesting to know at what period Gainsborough painted with such simplicity. The exception is a river scene, less florid and ambitious than was his wont.

Five Hoppners include the portraits of Mrs. O'Hara, Squire Cholmley, Mrs. Mary Ryecroft and Lucas Concannon, the first and third from the collection of George Harland Peck.

Seven portraits by Lawrence, group naturally around a full length of Kimball as Hamlet, a version of the portrait which is now in the National Portrait Gallery.

The only notable omission from the collection is Blake (Hogarth is represented by a miniature), but in revenge, there are four paintings, two portraits and two landscapes by his friend and patron, John Linnell.

A group of thirteen Morlands and two Wheatleys, including the original of "Primroses," one of the "Cries of London," series, give one side of English life, whilst the Pre-Raphaelites, two Rossettis and two Burne Jones, adequately represent another.

Finally, by way of culmination, there is a splendid group of nine Reynolds, including the portraits of the Countess of Thanet and Miss Sarah Ann Falkner.

SYMONDS-SAMUEL LIBRARY

A. A. A. Exhibition from Feb. 13th
Sale Feb. 17th and 18th, afternoons

On exhibition at the American Art Galleries, commencing Saturday, February 13th, up to time of sale on the afternoons of February 17th and 18th, will be a fine collection of first-editions and many other desirable volumes from the collection of the late Dr. Brandreth Symonds of Tompkinsville, Staten Island, and selections from the library of Ralph E. Samuel.

Included in this collection is a series of Proclamations and Executive Orders

issued by our late President, Woodrow Wilson, from 1916 to 1920. This series forms a very interesting group, with much historical interest relating to the World War included. There are also autographs by Henry Wadsworth Longfellow, with a nine-line quotation from the Song of Hiawatha in his hand-writing, and signed and dated, "Henry Wadsworth Longfellow, May 3rd, 1881."

The collection also includes 29 Autographed Specimens of the Presidents of the United States, including signatures cut from letters or documents; portion of letter-sheet, with the address and superscription, signatures on cards, etc. Included in this lot are 29 etched or engraved portraits of the Presidents, bound in a 4to. volume.

Some of the signatures bear the names of George Washington, John Adams, Thomas Jefferson, Andrew Jackson, Ulysses S. Grant, Theodore Roosevelt, Warren G. Harding, and some of the letters bear the heading of the White House, Washington.

The collection includes the fourth and last instalment of the Autographed Letters by Bret Harte, written to his wife and son, which are being sold by order of his grandson, whose name is Geoffrey Bret Harte.

Rare and desirable first-editions of well-known XIXth century American authors, such as Bryant, Clemens, Cooper, Hawthorne, Longfellow, Hearn, Lowell, Theodore Roosevelt, Cabell, Stephen Crane and others are also in the collection, as well as earlier volumes of Thomas Heywood, Ben Johnson, Spencer's "Faerie Queen" and the first issue of the "Star Chamber." A splendid series of works from the Kelmscott Press and Dr. Symonds' almost complete collection of publications of the Grolier Club, of which he was a member for many years, are other interesting items of this sale.

FRANK GARRETT CLOCKS

A. G. Exhibition from Feb. 10
Sale Feb. 16

Collectors whose hobbies are grandfather or bracket clocks are to be gratified by an exhibition and sale devoted solely to them at the Anderson Galleries. The exhibition will begin Feb. 10 and continue till the sale on Feb. 16.

It is believed to be the first auction sale ever held here of clocks only. The collection was made by Frank Garrett of London, who died just as the catalogue of the clocks, written by Herbert Cescinsky, was going to press. It took Mr. Garrett many years to get together the twenty-nine clocks offered, for antique clocks of quality are rare. Clocks are not precious because they are old or primitive, but because of the workmanship and artistry they embody—a distinction frequently overlooked.

AUCTION REPORTS

LEVERHULME SALE

Anderson Galleries—Part one of the Leverhulme sale was held on the afternoon of Feb. 10. There was a tremendous attendance and high prices prevailed. The total for this session was \$169,460. The articles sold, their catalogue number, description, buyer and the price paid, follow:

- 1—Mahogany dwarf stool, English, 1740, B. D. Riegel, \$375
- 2—Square spirit case, English, circa 1790, E. W. Bassick, 160
- 3—Mahogany jardiniere, English, circa 1800, Charles of London, 225
- 4—Pair of table torches, English, circa 1740, Symons, Inc., 250
- 5—Wall barometer, English, probably nineteenth century, Charles of London, 210
- 6—Eight-day striking bracket clock by Richard Colston, London, seventeenth century, Symons, Inc., 325
- 7—Decorated and ormolu-mounted commode, French, circa 1740, Symons, Inc., 5,750
- 8—Set of six mahogany chairs, English, circa 1755, F. G. Tallman, 3,200
- 9—Side table in black and gold, English, circa 1720-25, Metropolitan Museum of Art, 1,300
- 10—Set of five satinwood armchairs, English, circa 1795, J. W. Mettler, 1,400
- 11—Decorated six-fold coromandel screen, Chinese, circa 1700, N. De R. Whitehouse, 2,700
- 12—Ormolu-mounted mahogany pedestal, English, circa 1760, P. W. French & Co., 850
- 13—Carved and gilt console table, English, style of 1730, Frank Partridge, 525
- 14—Set of four William and Mary walnut chairs, English, late seventeenth century, E. T. Farmer, 3,300
- 15—Mahogany settee, English, circa 1740, F. T. Haskell, 2,600
- 16—Painted and gilt side table, English, circa 1765, Ginsburg & Levy, 650
- 17—Satinwood and mahogany dwarf cabinet, English, circa 1780, P. W. French & Co., 1,100
- 18—Pair of mirrors with carved frames, English, circa 1740, Mrs. K. K. Tysen, 1,500
- 19—Pair of very fine oblong stools, English, circa 1740, M. Goodman, 750
- 20—Pair of semi-circular console tables, English, circa 1770, E. F. Albee, 1,150
- 21—Artist's mahogany cabinet, English, circa 1740, Symons, Inc., 2,000
- 22—Pair of carved wood and gilt pedestals, English, circa 1770, Charles of London, 650
- 23—Pair of satinwood side tables, English, circa 1795, Mrs. K. K. Tysen, 1,000
- 24—Pair of mahogany card tables, English, circa 1760, D. B. Riegel, 1,800
- 25—Landscape in gross-point embroidery, circa 1740, Frank Partridge, 2,700
- 26—Elizabethan panel of gros and petit point needlework, circa 1570, R. W. Leake, 650
- 27—Stuart jewel, English, circa 1635, Karl Freund, 475
- 28—Portrait of Queen Anne in robes of state, English, circa 1710, Symons, Inc., 650
- 29—Stuart silkwork picture, English, circa 1680, H. Glemby, 210
- 30—Stuart silkwork pocket-book cover, English, circa 1640, Victor Weil, 60
- 31—Stuart petit-point needlework panel, English, circa 1600, H. Glemby, 235
- 32—Charles II, needlework picture, English, circa 1670, H. Glemby, 425
- 33—French tapestry picture, French, circa 1790, A. B. Davies, 50
- 34—Pair of bronze figures by E. Muller, Lenygon & Morant, 700
- 35—Bronze figure of Euridice by Benjamin Clemens, B. Klar, 250
- 36—Bronze horse, Italian, 16th century, J. M. Martin, 1,150
- 37—Bronze group by D. P. Boucher, Hayden Co., 225
- 38—Small bronze figure of Venus by Jean Di Bologna, C. D. Holmes, 500
- 39—Pair of Italian andirons, circa 1690, Symons, Inc., 1,200
- 40—Old Italian tortoise shell toilet service, Frank Partridge, 2,000
- 41—Fourteen-day striking clock by Gill l'Aine, Paris, French, circa 1768, B. Klar, 500
- 42—Mahogany inlaid tea caddy, English, 1779, Fritz Kreiser, 140
- 43—Tapered wall pedesta, English, circa 1750, P. W. French, 325
- 44—Semicircular side table of Sycamore (Hairwood), English, circa 1780, P. W. French, 1,900
- 45—Small circular work table, English, circa 1770, E. W. Bassick, 300
- 46—Walnut and parcel-gilt chair, English, circa 1720, Symons, Inc., 425
- 47—Mahogany side chair, English, circa 1755, F. G. Tallman, 425
- 48—Pair of high-backed carved and gilt chairs, English, circa 1725, Charles of London, 550
- 49—Lion-mask mahogany settee, English, circa 1725, Symons, Inc., 3,700
- 50—Set of six Chippendale period mahogany chairs, English, circa 1760, P. Suval, 3,750
- 51—Mahogany dining table, English, circa 1760, Frank Partridge, 4,500
- 52—Important satinwood suite, English, circa 1780, E. Hines, 2,750
- 53—Important satinwood suite, English, circa 1790, A. F. Lichtenstein, 2,000
- 54—Semicircular decorated commode, English, circa 1790, F. Partridge, 3,750
- 55—Wing eash chair, English, circa 1710, F. W. Bassick, 600
- 56—Gilt side table, English, circa 1760-70, E. F. Albee, 475
- 57—Pembroke table, English, circa 1790, P. W. French, 500
- 58—Console mirror in gilt frame, English, circa 1750, E. F. Albee, 650
- 59—Mahogany side chair, English, circa 1755, F. G. Tallman, 600
- 60—E. F. Mass, English, circa 1760, Miss H. Cornish, agent, 1,450
- 61—Carved mahogany window seat, English, circa 1785, Miss Jane Swords, 1,250
- 62—Pair of beech armchairs, English, circa 1750, P. W. French Co., 2,400
- 63—Series of six old Italian silkwork pictures, circa 1660, Victor Weil, 325
- 64—Early eighteenth century small coverlet in petit and gross-point needlework, circa 1710, Symons, Inc., 120
- 65—Old English panel, circa 1710, W. F. Brady, 250
- 66—Stuart stumpwork picture, English, circa 1666, Frank Partridge, 750
- 67—Panel of sixteenth century tapestry, P. W. French & Co., 15,000
- 68—English seventeenth century embroidered picture, G. S. Braun, 160

- 69—Stuart embroidery, English, circa 1670, H. C. Richard, 170
- 70—Pair of old boxwood figures by Kraenker, Italian, circa 1680, A. M. Beard, 600
- 71—Sixteenth century alabaster figure, Italian, circa 1580, A. M. Beard, 175
- 72—Seventeenth century needlework work box, English, circa 1670, S. H. Sonn, 350
- 73—Charles II panel, English, circa 1670, L. R. Man, 150
- 74—Charles II petit-point panel, English, circa 1670, E. B. Bernhard, 420
- 75—Stuart needlework picture, English, circa 1670, S. H. Sonn, 725
- 76—Stuart needlework picture, English, circa 1670, J. B. Welbank, 210
- 77—Charles II petit-point panel, English, circa 1675, Ginsburg & Levy, 225
- 78—Stuart silkwork picture, English, circa 1640, Frank Partridge, 350
- 79—Stuart needlework panel, English, circa 1640, S. H. Sonn, 625
- 80—Spanish silkwork panel, circa 1590, Mrs. Arthur Lehman, 610
- 81—Mahogany triple-chair-back settee, English, 1760, P. W. French & Co., 3,200
- 82—Set of six side chairs of Ancona walnut, English, circa 1695, P. W. French & Co., 3,100
- 83—Satinwood commode, English, circa 1780, Mrs. Nesbit, 4,100
- 84—Table of Sabicu (Lysiloma Sabicu-Linn), Frank Partridge, 700
- 85—Early eighteenth century carved and gilt table, English, circa 1725, Frank Partridge, 800
- 86—Eighteenth century decorated mirror, probably French, circa 1750-60, F. J. Matchette, 435
- 87—Oval mahogany tray, English, circa 1760, Mrs. E. Cohn, 210
- 88—Fourteen-day striking bracket clock by Duillon, Paris, French, circa 1800, P. W. French & Co., 1,100
- 89—Eighteenth century carved and gilt side table, English, circa, Frank Partridge, 1,700
- 90—Pair of eighteenth century carved and gilt love seats, English, circa 1770, Symons, Inc., 1,800
- 91—Pair of important eighteenth century gilt settees, English, circa 1770, Mrs. K. K. Tipen, 4,000
- 92—Small square table, English, circa 1800, Frank Partridge, 425
- 93—Gray sycamore commode, English, circa 1770, Frank Partridge, 1,450
- 94—Jardiniere or sofa table, English, circa 1780, E. Hines, 550
- 95—Important set of eight mahogany side chairs and one armchair to match, English, circa 1755, C. W. French & Co., 15,000
- 96—Set of three mirrors, English, early eighteenth century, Frank Partridge, 1,550
- 97—Small rosewood pembroke table, English, circa 1790, Frank Partridge, 700
- 98—Pair of segmental carved and gilt side tables, English, circa 1770, Symons, Inc., 2,600
- 99—Segmental satinwood Adam commode, English, circa 1760, Frank Partridge, 5,200
- 99a—Segmental satinwood Adam commode, English, circa 1760, Symons, Inc., 4,500
- 100—Early eighteenth century mahogany cabinet, English, circa 1730, Frank Partridge, 2,600
- 101—Eighteenth century work panel, English, circa 1750, H. M. McIntosh, 125
- 102—Inlaid and lacquer cabinet, English, circa 1790, J. A. Martin, 700
- 103—Small oblong inlaid table, English, circa 1800, J. A. Martin, 275
- 104—Stuart silkwork picture, English, circa 1664, Mrs. Victor Weil, 150
- 105—Charles II needlework panel, English, circa 1680, L. R. Man, 150
- 106—Charles II petit-point needlework picture, English, circa 1670, N. E. Brady, 350
- 107—Stuart silk stumpwork picture, English, circa 1640, B. A. Crab, 275
- 108—Stuart panel of silk stitchery, English, circa 1640, B. W. French & Co., 185
- 109—Stuart stumpwork panel, English, circa 1680, Victor Weil, 185
- 110—Queen Anne petit-point panel, English, circa 1710, Miss Jane Swords, 250
- 111—Stuart embroidery panel in fine petit-point, English, circa 1630, Symons, Inc., 850
- 112—Stuart stumpwork panel, English, circa 1660, Miss Jane Swords, 210
- 113—Stuart petit-point panel, English, circa 1660, Victor Weil, 250
- 114—Stuart panel, English, circa 1660, G. W. Walker, 285
- 115—Early eighteenth century silkwork picture, English, circa 1730, Miss Jane Swords, 725
- 116—Georgian petit and gross-point panel, English, circa 1760, Victor Weil, 125
- 117—Stuart needlework panel, English, circa 1640, Arthur Lehman, 200
- 118—Early nineteenth century needlework picture, English, circa 1820, H. M. McIntosh, 150
- 119—Important Mortlake tapestry, English, circa 1630, Symons, Inc., 3,000
- 120—Important Mortlake tapestry, H. M. McIntosh, 2,900
- 121—Two needlework petit-point cushion covers, English, early 18th century, I. W. Mettler, 950
- 122—Early eighteenth century panel in petit-point and cross-stitch, English, circa 1725, Mrs. Victor Weil, 120
- 123—Needlework cover for chair seat, English, circa 1704, J. S. Brown, 130
- 124—Eighteenth century needlework rose, English, circa 1770, Frederick Rose Co., 350
- 125—Three gros-point panels, English, circa 1770, M. Meinhard, 385
- 126—Stuart stumpwork panel, English, circa 1668, Mrs. Lester Moss, 200
- 127—Stuart silkwork picture, Scottish, circa 1630, Mrs. Victor Weil, 260
- 128—Early Stuart needlework panel, English, circa 1625, Karl Freund, 200
- 129—Embroidered panel, English, 19th century, F. Rose & Co., 200
- 130—Curled paperwork frame, 18th century, on "order," 50

LEVERHULME, SECOND SESSION

Anderson Galleries—The second session of the Leverhulme sale was held on the afternoon of Feb. 10. The total for this session was \$125,445. Following is a list of the articles sold, with the catalogue number of each lot, a brief description, its approximate date, the buyer's name and the purchase price:

- 131—Oval turtle shell inlaid tea caddy, English, circa 1790, E. W. Bassick, \$100
- 132—Oval painted metal tray, English, circa 1780, Reginald Newton, 150

133—Mahogany wine cooler, English, early 19th century, Frank Partridge, Inc., 450	169—Pair of carved mahogany wall brackets of important size, English, circa 1740, Symons, Inc., \$950	203—Stuart needlework panel, English, circa 1640, Mrs. J. B. Wiltbank, \$225	238—Eighteenth century satinwood segmental commode, English, circa 1780, S. D. Bowers, \$5,800	Catillaz, Agent, \$200
134—Bronze group by Derwent Wood, Barnett J. Klar, 125	170—Large mahogany settee, English, circa 1760, Mrs. Robert Schey, \$1,750	204—Needlework panel, English, early eighteenth century, F. T. Haskell, \$50	239—Satinwood segmental commode, English, circa 1780, S. D. Bowers, \$5,800	348—Pair of crimson damask carved walnut armchairs, Spanish Renaissance; Arthur Goetz, \$360
135—Pair of bronze busts by Canova, Symons, Inc., 800	171—Lion-mask mahogany four-post bedstead, English, circa 1735, Symons, Inc., \$1,000	205—Important urn in Derbyshire spar, English, circa 1780, G. F. Sackett, \$260	240—Stuart needlework picture, English, circa 1660, H. F. Dawson, \$400	354—Carved walnut arcon mounted in wrought iron, Castile, late 16th century; D. Kelekian, \$375
136—Eight-day, three-train striking and chiming clock by James Lawley, Bristol, English, circa 1820, Barnett J. Klar, 450	172—Panel for a fire-screen in Brussels tapestry, circa 1730, J. F. Tallmadge, \$725	206—Important chalice in Derbyshire spar, English, circa 1770, G. F. Sackett, \$210	241—Early eighteenth century square lacquer cabinet, English, circa 1710, P. W. French & Co., \$725	359—Four carved pino wood armchairs, early 18th century; A. Goetz, \$380
137—Very important suite, probably unique, of seven pieces in golden walnut, English, 1695, Frank Partridge, Inc., 12,500	173—Stuart needlework panel, English, circa 1670, Charles of London, \$700	207—Derbyshire spar urn, English, circa 1780, G. F. Sackett, \$225	242—Hepplewhite hinged-top card table, English, circa 1780; C. F. Shallcross, \$325	363—Beechwood three-back settee and six side chairs mounted in cuivre dore, circa 1800; Arthur Arnold, \$400
138—Gilt side table, French, circa 1780, Charles of London, 325	174—Mid-eighteenth century needlework panel, English, circa 1750, Charles of London, \$1,000	208—Superb tazza in Derbyshire spar, English, circa 1770, A. W. Norton, \$240	243—Pair of carved solid mahogany urns, English, circa 1780; Lenygon & Morant, \$300	367—Gothic carved walnut monastery bench, 15th century; Arthur Arnold, \$400
139—Gilt side table, French, circa 1780, Charles of London, 325	175—Set of early Georgian chair seats, English, circa 1740, Frank Partridge, Inc., \$600	209—Eighteenth century dwarf cabinet, English, circa 1790, Herbert Ciescinsky, \$2100	244—Covers for the back and seat of a settee in English tapestry, circa 1720; Charles of London, \$1,700	370—Carved Walnut vargueno, Castile, late 16th century; Charles Moran, \$475
140—Small writing table, English, circa 1780, E. W. Bassick, 200	176—Pair of George III armchairs, English, circa 1800, E. W. Bassick, \$500	210—Eighteenth century dwarf cabinet, English, circa 1790, Herbert Ciescinsky, \$2000	245—Two sixteenth century Italian wall hangings, circa 1590; Charles of London, 500	372—Carved walnut and wrought iron bench, Toledo, 17th century; Ernest R. Gee, \$325
141—Bow-fronted dwarf corner cabinet, English, circa 1795, Frank Partridge, Inc., 1,800	177—Pair of armchairs, English, circa 1800, Joseph Laroque, Jr., \$400	211—Early eighteenth century small square decorated cabinet, English, circa 1720, Miss Jane Swords, \$3000	246—Two Italian wall hangings, circa 1590; Karl Freund, 400	380—Carved walnut and parcel gilded vargueno, circa 1600; Claude King, \$380
142—Commode of gray chestnut, English, circa 1770, P. W. French & Co., Inc., 2,100	178—Pair of armchairs, English, circa 1800, Joseph Laroque, Jr., \$450	212—Early eighteenth century armchair, English, circa 1725, P. W. French & Co., \$600	247—Two Italian wall hangings, circa 1590; I. Gilman, 450	517—Length of drap d'or and crimson velvet mural border, 17th century; Seidlitz & Von Baarn, \$1650
143—Set of six side chairs, English, circa 1700, Charles of London, 3,500	179—Settee, English, circa 1800, Joseph Laroque, Jr., \$500	213—Early eighteenth century armchair, English, circa 1725, P. W. French & Co., \$650	248—Two Italian wall hangings, circa 1590; Charles of London, 375	527—Gold brocade ivory silk hanging, early 18th century; Mrs. L. R. Moss, \$360
144—Mahogany side table, English, circa 1760, Karl Freund, 1,200	180—Oval satinwood and mahogany table, English, circa 1790, L. McCarthy, \$775	214—Eighteenth century mahogany pedestal commode, English, circa 1740, Frank Partridge, Inc., \$600	249—Two Italian wall hangings, circa 1590; H. F. Dawson, 425	530—Mazarine blue silver woven silk damask hanging, Venetian, 17th century; Mrs. J. H. Foster, \$375
145—Important Elizabethan needlework panel, English, date 1569, Charles of London, 1,200	181—Oviform vase in Derbyshire spar, English, circa 1780, Miss M. Wetmore, \$110	215—Georgian silver soup tureen and cover, English, 1776, E. W. Bassick, \$1,100	250—Two Italian wall hangings, circa 1590; K. S. Baliozian & Brothers, 450	556—Pair of decorative oil paintings, Italian, early 18th century; Mrs. W. S. Burrows, \$520
146—Stuart colored beadwork picture, English, circa 1640, Mrs. Fritz Kreisler, 200	182—Pair of small covered urns in Derbyshire spar, English, circa 1780, G. F. Sackett, \$200	216—Pair of three-light Sheffield plate candelabra, Mrs. E. C. Vogel, \$450	251—Two Italian wall hangings, circa 1590; Mrs. C. S. Hirsch, 350	560—Spanish Gothic carved walnut stery stall; Seidlitz & Von Baarn, \$350
147—Charles II panel, English, 17th century, on "Order", 200	183—Pair of Derbyshire spar campana-shaped vases, English, circa 1770, G. F. Sackett, \$300	217—Pair of Sheffield plate table candlesticks, Mrs. Fritz Kreisler, \$150	252—Eighteenth century mahogany wing bookcase-cabinet, English, circa 1760; Charles of London, 4,700	565—Pair of embroidered velvet carved walnut armchairs, of the Spanish Renaissance; Mrs. H. B. Quier, \$440
148—Charles II petit-point needlework panel, English, 17th century, P. W. French & Co., Inc., 235	184—Handsome campana-shaped vase in Derbyshire spar, English, circa 1770, G. F. Sackett, \$250	218—Chased oval plaque, Augsburg, eighteenth century, J. W. Lee, \$60	253—Flemish tapestry, seventeenth century; Victor Weil, 1,850	573—Pair tapestry carved walnut armchairs, Spanish, Louis XV period; Mrs. J. H. Foster, \$700
149—Panel of zigzag needlework, English, circa 1740, A. M. Brown, 25	185—Queen Anne black-lacquer and gilt centre table, English, circa 1710, on order, \$350	219—Pair of Sheffield plate candlesticks, H. C. Richards, \$90	254—Flemish tapestry, seventeenth century; Balfour S. Craib, 1,700	594—Pair pino wood and wrought iron doors, 16th-17th century; Mrs. M. Garvin, \$400
150—Square decorated cabinet, English, circa 1700, W. H. Williams, 2,900	186—Upright plane-tree and satinwood secretaire, English, circa 1770, Frank Partridge, Inc., \$1100	220—Silver George II oil and vinegar cruet, English, 1746, D. P. Duffie, \$290	255—Aubusson lambrequin, circa 1780; Barnett J. Klar, 700	592—Carved walnut library table, late 17th century; Claude King, \$350
151—Carved mahogany table, English, circa 1745, M. M. Van Beuren, 1,100	187—Eighteenth century mirror, English, circa 1740, J. M. McFadden, 300	221—French bronze bust of Antinous, Leo Elwyn Co., Inc., \$125		665—Length of drap d'or and crimson velvet mural hanging, total length about 18½ yds.; Nicholas Martin, \$700
152—Early Georgian carved and painted armchair, English, circa 1725, Symons, Inc., 600	188—Set of six Sheraton painted side chairs, English, circa 1795, Frank Partridge, Inc., \$4000	222—Sheffield plate curet stand, R. T. Vanderbilt, \$150		667—Gold embroidered cut velvet lambrequin, 17th century, length about 27 yds.; Mrs. W. A. Breen, \$1600
153—Oval satinwood work table, English, circa 1810, Charles of London, 350	189—Set of six Sheraton painted side chairs, English, 1795, P. W. French & Co., Inc., \$4500	223—Sheffield plate Adam pattern tea urn, C. F. Shallcross, \$220		674—Length of drap d'or and crimson velvet mural border, Spanish, 17th century, length, about 34 yds.; Nicholas Martin, \$1800
154—Lion-mask mahogany settee, English, circa 1730, Symons, Inc., \$2,700	190—Two Sheraton painted armchairs, English, circa 1795, Frank Partridge, Inc., \$3200	224—Bronze bust of Oliver Cromwell in armor, French, Symons, Inc., \$125		684—Important antique Spanish needle-point panel, early 19th century; Seidlitz & Von Baarn, \$800
155—Large segmental side table, English, circa 1780, Frank Partridge, Inc., \$2,400	191—Sheraton footstool, English, circa 1795, Frank Partridge, Inc., \$325	225—Pair of Sheffield plate table candlesticks, Mrs. E. P. L. Pelly, \$100		685—Important antique Spanish needle-point panel, early 19th century; Seidlitz & Von Baarn, \$950
156—Ivory panel, Charles of London, \$375	192—Eight-fold decorated screen, Chinese, circa 1780, Mrs. C. Milliser, \$175	226—Pair of Derbyshire spar columns, English, circa 1775, P. W. French & Co., Inc., \$360		748—Important carved walnut and parcel gilded vargueno, Toledo, late 16th century; O. de Lima, \$1700
157—Stuart needlework panel, English, circa 1640, Miss H. Cornihan, agent, \$475	193—Pair of carved wood and gilt wall lights, French, circa 1780, M. Casard, \$400	227—Magnificent urn in Derbyshire spar, English, circa 1775, P. W. French & Co., Inc., \$300		767—Late Gothic carved walnut choir stall, Spanish, circa 1500; Mrs. J. H. Foster, \$1400
158—Bronze panel, Italian, 18th century (?), H. M. McIntosh, \$100	194—Large hall lantern, English, circa 1780, Symons, Inc., \$525	228—Derbyshire spar tazza, English, circa 1770, G. F. Sackett, \$300		774—Carved walnut vargueno, Castile, late 16th century; Claude King, \$1050
159—Spanish needlework panel in high relief, circa 1670, Miss Jane Swords, \$900	195—Pair of Sheffield plate candlesticks of Adam design, Mrs. Fritz Kreisler, \$185	229—Covered urn in Derbyshire spar, English, circa 1790, Joseph Laroque, Jr., \$230		784—Important Romanesque wood and wrought iron castle door, 14th century; J. E. Catillaz, Agent, \$1400
160—Stuart petit-point panel, English, circa 1670, Miss M. Wetmore, \$300	196—Eight-fold decorated screen, Chinese, circa 1700, Miss M. Wetmore, \$75	230—Handsome Derbyshire spar tazza, English, circa 1790, Balfour S. Craib, \$260		803—Important Hispano-Moresque carved and painted ceiling, 15th century, from the Royal Palace of Toledo; Arthur Arnold, \$3000
161—Stump and needlework panel, English, circa 1660, Mrs. J. B. Wiltbank, \$200	197—Petit-point panel, English first half of eighteenth century, Miss Jane Swords, \$1700	231—Early eighteenth century oval petit-point panel, English, circa 1715, P. W. French & Co., \$1,000		838—Important Spanish Renaissance carpet, early 16th century, size, 13 feet 9 in. x 6 ft. 9 in.; Mrs. J. H. Foster, \$6400
162—Stuart oval silk panel, English, circa 1640, Mrs. Fritz Kreisler, \$120	198—Fine Brussels tapestry by Jan Van Bruggen, Flemish, circa 1670 P. W. French & Co., \$1500	232—Four chair-seat covers of English tapestry, circa 1750, Frank Partridge, Inc., \$1,800		
163—Pair of Derbyshire spar pillar candlesticks, English, circa 1780, A. E. Pfahler, \$150	199—Fine Brussels tapestry, Flemish, circa 1670, P. W. French & Co., \$1300	233—Derbyshire spar urn, English, circa 1790, Harry Glemley, \$210		
164—Finely colored urn and cover in Derbyshire spar, English, circa 1780, F. T. Haskell, \$175	200—Charles II stumpwork and needlework panel, English, circa 1670 Guy Warren Walker, \$535	234—Large Derbyshire spar urn and cover, English, circa 1780, Balfour S. Craib, \$235		
165—Set of four candelabra, English, circa 1780, Symons, Inc., \$1,600	201—William and Mary petit-point panel English, circa 1689, C. B. Borland, \$400	235—Derbyshire spar urn and cover, English, circa 1790, G. F. Sackett, \$320		
166—Superb candelabrum, English, circa 1780, Symons, Inc., \$350	202—Stuart needlework panel, English, circa 1680, Charles of London, \$700	236—Flemish oblong tapestry panel, early eighteenth century, Symons, Inc., \$3,100		
167—Pair of William and Mary walnut chairs, English, circa 1690, Miss H. Cornihan, agent, \$1,900		237—Flemish oblong tapestry panel, early eighteenth century, Symons, Inc., \$3,100		
168—Semi-circular card table, English, circa 1780, Charles of London, \$700				

DUVEEN BROTHERS

PAINTINGS

PORCELAINS

TAPESTRIES

OBJETS D'ART

PARIS

NEW YORK

- 800—Superb Renaissance wrought iron and parcel gilded gate, 16th century; A. M. Thompson \$1800
 801—Important Renaissance wrought iron palace balcony and supports, Andalusia, late 16th century; Arthur Arnold \$2100

HINES, PENFOLD ET AL

American Art Galleries—Fine sets, desirable first editions, rare sporting and other color prints, including the fine private library of the late Fletcher S. Hines and the balance of the library of the late Edmund Penfold and William Hall Penfold were sold on the evenings of Feb. 4th and 5th, bringing a total of \$17,008. Important items are the following:

- 8—Curtis' monumental work on the American Indians, 24 vols.; Guy Stonestreet \$475
 26—Beaux arts classics, with numerous illustrations by leading artists, Paris, society des Beaux Arts, undated. Copy Q of the nine copies for America; Gabriel Wells \$190
 71—The complete works of Robert Burns, Edinburgh, William Patterson, 1877-79; Dawson Book Shop \$100
 96—Japan edition of the writings of Mark Twain, 25 vol. 8 vo.; with author's autograph signature in Vol. 1; Gabriel Wells \$310
 97—The definition of Clemens, with autobiography, letters, etc., 37 vols. 8vo. Autographed; S. G. Pratt \$150
 112—The Sun Dial edition of Joseph Conrad, 20 vols. 8vo.; Connell & Chaffin \$140
 113—The autographed edition of Conrad, with notes on his and letters, No. 639 of the limited edition, and signed in full; R. H. Meagher \$140
 140—The complete works of Charles Dickens, edited by Richard Garnett. Handsome set of the edition des Bibliophiles, limited to 26 letters and registered sets, of which this is letter "X"; Stonestreet \$160
 162—Autograph centenary edition of Emerson, Cambridge, Riverside Press, 1903-1914; Connell & Chaffin \$425
 201—Matthew Boulton's copy of the first edition of Chippendale, London, printed for the author, 1754; George D. Smith \$110
 227—Autograph edition of Thomas Hardy, 20 vols. 8vo. & 4 Bros., 1892. No. 61 of the limited edition; Mrs. Joy Secov \$175
 385—Handsome set of the Wheatley edition of Peeps, London, George Bell & Sons, 1893-1899. 10 vols. 8vo.; Gabriel Wells \$130
 415—Fine set of Rabelais, illustrated by Picart, 3 vols. 4to. Amsterdam, Jean Frederic Bernard, 1741; M. Sloog \$190
 443—The fine Edinburgh library edition of Scott, together, 58 vols. 8vo. No. 44 of the limited edition; Gabriel Wells \$165
 484—The Valima edition of Stevenson, 26 vols., 8vo. No. 872 of the limited edition; Gabriel Wells \$180
 494—Fine set of Surtees' first edition, 7 vols., London 1837-1865; Gabriel Wells \$385
 565—The scarce first collection edition of Oscar Wilde, 14 vols. 8vo. London, Methuen & Co., 1908; J. P. Horn \$125

E. C. CONVERSE COLLECTION

American Art Galleries—The first session of the sale of the E. C. Converse Collection of Italian and Persian faience, Roman and Egyptian glass, Japanese carved ivories and Chinese porcelains and potters was held at the American Art Association on the afternoon of Feb. 9th. The total of the first session amounted to \$21,779.50. Important items sold are as follows:

- 77—Urbino majolica plate, representing Moses receiving the tables of the law on Mt. Sinai; J. Z. Noorian \$550
 79—Gubbio plate, representing St. Anthony in the desert, dated about 1536; F. Howard \$750
 80—Diruta majolica plate with portrait of a woman and inscription. Circa 1540; C. Canessa \$1400
 81—Urbino majolica plate, ascribed to second part of 16th century; decoration of the sacrifice of Marcus Curtius; D. G. Kelekian \$1300
 82—Vase of Italian earthenware, ascribed to Montelupo, 15th century; ornaments of a rampant lion; C. Canessa \$2050
 160—Roman mosaic ruby glass bowl, inlaid with floral decorations in white and yellow; H. E. Russell, Agt. \$570
 162—Sidonian iridescent glass bottle, made in mold and decorated with lotus flowers; J. Z. Noorian \$380
 174—Phoenician iridescent glass amphora, heavy purple glass with two handles; J. Z. Noorian \$200
 175—Large deep blue glass pitcher with handle, gracefully form and color; J. Z. Noorian \$300

JAMES H. MANNING COLL. PART II

Anderson Galleries—The second and third sessions of Part II of the autograph collection formed by the late Col. James H. Manning took place on the 2nd and 3rd of February, in the evening, the grand total of the sale being \$18,619.75. Important items are:

- 298—Hamilton (Alexander) 75 signed letter and documents, 4 to and from. Treasury Department, 1789-1794; Mr. Thomas F. Madigan \$1,000
 311—Autograph Quotation, Nathaniel Hawthorne, signed, 1 page, oblong folio. A long quotation from the Wonder Book; Barnett J. Beyer, Inc. \$105
 360—Kipling (Rudyard) Autograph Ms. stanza of 4 lines, with two small sketches by Kipling on a card. With autograph letter by the author's wife; Phoenix Book Shop \$100
 431—Malone (Edmund) Autograph letter, signed, 2pp. 4to. May 10, 1806; Rosenbach Co. \$100
 434—Marat (Jean Paul) Autograph letter in the third person, 1 p. 4to. N.p., Ce 22 Aoust, 79. To Benjamin Franklin; Rosenbach Co. \$380
 435—Marblehead custom house papers, collection of about 2,000 letters and documents relating to collection of duty at Marblehead, 1789-1869; George D. Smith Cook Co., Inc. \$105
 437—Marguerite de Navarre, or d'Angouleme, sister of Francis I. Author of Heptameron. Autograph letter, signed, 1 p., folio. To Cardinal Jean du Bellay; Rosenbach Co. \$140
 439—Marie Antoinette. Autograph letter, signed, 1 page, small 4to; Mr. G. A. Van Noddall \$305
 444—Mather (Cotton). Autograph manuscript book of notes of sermons. Written on 290 pages, small 8vo. Barnett J. Beyer, Inc. \$480

- 484—New York State Governors. A collection of autograph letters, signed documents, etc., by the governors of New York State. About 200 pieces; Barnett J. Beyer, Inc. \$300
 506—Penn (Thomas and Richard) Signed document, 1 page, large 4to. N.p., Aug. 11, 1766. To John Penn; Rosenbach Co. \$125
 514—Poe (Edgar Allen) Autograph letter, signed; 1 p. 4to. Philadelphia, Dec. 6, 1839. To Mr. John C. Cox, Philadelphia; Rosenbach Co. \$500
 518—Pope (Alexander) Autograph letter, signed 2pp. 8vo. N.p., Nov. 9th, 1719. To T. Doncastle of Binfield; Mr. A. J. Schuer \$260
 602—Stevenson (Robert Louis). Autograph letter, signed, 1 p. folio. At sea near Sydney, S.S. Luback, Feb. 1890. To Frederick H. Evans; James F. Drake, Inc. \$310
 603—Stevenson (Robert Louis) Autograph letter, signed, 8 pp., 8vo., on monogram paper, 17 Heriot Row, n.d. Also autograph letter, signed, from Mrs. De Mattos, relating to this letter; James F. Drake, Inc. \$280
 613—Supreme Court Justices of the United States. Chief Justices. Complete set of 9 Autograph letters, signed, and one signed document. From John Jay, 1789 to Edward D. White, 1910. 10 pieces; Barnett J. Beyer, Inc. \$150
 614—Supreme Court of the United States. Associate Justices. A collection of 59 out of 67 autographs of the Associate Justices of the Supreme Court; Mr. L. W. Smith \$170
 622—Tennyson (Alfred Lord) Autograph letter, signed, 12mo. June, 1857. To W. M. Thackeray. With four line autograph note, signed with initials in monogram and with 2 autograph letters, signed, from Mrs. Bayard Taylor, relating to the letter; James F. Drake, Inc. \$700
 630—Thoreau (Henry D.). Original autograph manuscript of "Chastity and Sensuality." 11pp. 4to; Gabriel Wells \$150
 675—Whistler (James McNeill). Autograph letter, signed, 4pp., oblong 16mo. Chelsea (1891). To G. W. Smalley; Rosenbach Co. \$160
 676—Whistler (James McNeill). Autograph letters, signed, 4 pp. 12mo. Paris, Sept. 25 (1894). To Thomas Way, his lithographic printer; Mr. Gabriel Wells \$110
 678—Whitman (Walt). Original autograph manuscript, signed "A Death Bonnet for Custer." 1 p., 4to; James F. Drake, Inc. \$105
 687—Wilde (Oscar). Autograph letter, signed (initials) 11 pp. 8vo. To Leonard Smithers, his publisher; Rosenbach Co. \$200
 696—Williams (Elisabeth). Member of the Albany convention, president of Yale. Autograph letter, signed, 1 p., 8vo. To Rev. Stephen Williams; Rosenbach Co. \$120

LIBRARY REMOVED FROM 2 EAST 57TH STREET

Anderson Galleries—The private library removed from 2 East 57th Street, including standard library sets, sumptuously illustrated sets, first editions, colored costume plates of all countries, colored sporting books, art books, prints and paintings, manuscripts, etc., was sold on the afternoon and evening of February 8th and on the evening of February 9th, the grand total being \$50,063.50. Important items sold are as follows:

- 11—Apperley, C. J. The Life of a Sportsman, By Nimrod. 8vo., London, Rudolph Ackermann, 1842. Plates by Henry Allen; Mr. G. A. Eyer \$425
 18—Complete set of Alken colored plates. The Sporting Repository. 8vo. First edition, with the rare series of colored plates by Henry Alken. London, printed for Thomas McLean, 1822; Mr. E. L. Wenrick \$625
 30—Austen, Jane. Collected set of first editions. 16 vol. 12mo. London, 1811-18; Mr. Gabriel Wells \$490
 34—Balzac, Honore De, La Comedie Humaine, 53 vols. 8vo. Finely illustrated. Philadelphia, Barrie (1899). Definitive edition; Mr. J. P. Kohler \$435
 68—Binding, by Clovis Eve. Engraved title page, 12 vignettes and 21 fine full page copperplates. 8vo. (Paris: Is. Gorbion) 1590 (1597); Mr. L. Wilmerding \$650
 73—Bode (Wilhelm). The Complete Works of Rembrandt. From the German by Florence Simmonds. 8vo. Paris, 1897-1906. Edition de luxe; Mr. Harold Palmer \$610
 84—British Poets (The). Illustrated. 100 vols. 16mo. Chiswick: Whittington. 1822. Fine and complete sets; Mr. W. H. Hamilton \$530
 85—Bronte. A complete collection of first editions of Anne, Charlotte and Emily Bronte. 20 vols. 12mo. and 8vo. London, 1846-57; Ernest R. Gee Co. \$525
 98—Burney (Frances) Madame d'Arbilly. Collected set of first editions of her novels. 18 vols. 12mo. Gift edges by Riviere. London, 1778-1814; Ernest R. Gee Company \$875
 108—Carlyle (Thomas). Works. 30 vols. 8vo. Centenary edition. London: Chapman and Hall, 1896-9; Mrs. J. Milbank \$475
 184—Raffe (J.). The Naval Chronology of Great Britain. 3 vols. imp. 8vo. Very rare first edition. London, 1820; Rosenbach Co. \$603
 199—Westmacott (W. M.). The English Spy. 2 vols. 8vo. London, Sherwood, Jones & Co., 1825-6. With the suppressed Rowlandson plate; Rosenbach Co. \$400
 222—The Humourist. A Collection of Entertaining Tales, Anecdotes, Epigrams, Bonmots, etc., etc. 40 etchings by Cruikshank. 4 vols. 12mo. London, J. Robins, 1818-20. First editions; Rosenbach Co. \$400
 235—Doran (John). "Their Majesties' Servants." Annals of the English stage from Thomas Betterton to Edmund Kean. Ill. 2 vols. 8vo. Extra-illustrated. London, 1864; Rosenbach Co. \$700
 259—Fielding (Henry). A collection of first editions of his writings. 19 vols. 8vo. and 12mo. Rare first editions. London, 1742-55; Rosenbach Co. \$650
 301—Harte, (Bret) Writings. Ill. 21 vols. 8vo. Autograph edition. Boston, 1896-1914; Gabriel Wells \$440
 304—Hawthorne (Nathaniel). Complete writings, illustrated. 22 vols., 8vo. Autograph edition. Boston, 1900; Rosenbach Co. \$450

- 348—Kipling (Rudyard) Works, 26 vols. 8vo. Seven Sea edition. Signed by the author. Garden City, 1914-20; Rosenbach Co. \$350
 351—La Fontaine (Jean de). Fables Choisies, mises en vers. 718 en gravés plates, 6 vols. 8vo. Paris, Chez l'Auteur, 1765-75; Gabriel Wells \$625
 357—Lawrence (Sir Thomas). The Life and Correspondence of Sir Thomas Lawrence. Ill. 2 vols. 8vo. First edition, extra illustrated. London, 1831; Rosenbach Co. \$1200
 361—Burtch (Robert S.). A collection of first editions of the sporting novels. With the plates by Leech and Phiz. 5 vols., 8vo. London, 1853-65; Mr. J. P. Kohler \$420
 362—Leech colored plates. A collected set of the sporting novels by Robert S. Surtees. 5 vols. 8vo. London, 1853-65; Mr. W. H. Hamilton \$450
 390—Manuscript, Argumenta in Librum Psalmorum. Mass. on 101 leaves. Written and illuminated in London, by Esther Inglis, 1606. Oblong 12mo; Rosenbach Co. \$725
 393—Manuscript, Psalterium and Hymnarium. 257 leaves, with 12 small miniatures. Small 4to. 15th century; Mr. J. R. Carey \$700
 422—Napoleonic Memoirs. 21 vols., 8vo. Edition Lapagerie. Extra-illustrated. London, the Napoleon Society; Mr. J. P. Kohler \$300
 461—Reade (Charles). Collected set of first editions of his works. 56 vols., 8vo. and 12mo. London, 1851-87; Mr. Gabriel Wells \$610
 463—Ritson (Joseph). Collected set of his writings. 35 vols. 4to. 8vo., and 12mo. Edinburgh and London, 1782-1833; Mr. G. A. Van Noddall \$360
 477—Rowlandson colored plates. The English Dance of Death. By William Combe. 2 vols., 8vo. Rare first edition copy. London, 1815-6. Inserts of three original drawings; Brick Row Book Shop \$310
 491—Ruskin (John) Works. Illustrated. 39 vols. 4to. First and only complete edition. London, 1903-12. Mr. T. H. Banks \$360
 517—Stephens (Frederic G.) English Children as Painted by Sir Joshua Reynolds. Cosway binding with 12 miniatures. London, 1867; Ernest R. Gee Co. \$450
 518—Sterne (Laurence). A collected set of first editions of his writings. 22 vols., 16mo. Some volumes autographed. London, 1760-75; Mr. J. P. Kohler \$510
 519—Stevenson (Robert Louis) Works. Superb set of the Edinburgh edition. 28 vols. 8vo. Edinburgh: Constable, 1894-8; Miss H. Cunningham Art \$400
 525—Swinburne (Algernon Charles). Works. 13 vols. 8vo. Autographed. London: Chatto and Windus, 1904-8; Mr. J. P. Kohler \$450
 543—Thiers (Louis Adolphe). History of the Consulate and the Empire of France under Napoleon. Translated by D. Forbes Campbell and John Stebbing. 12 vols., extended to 24. Extra-illustrated. London, 1894; Mr. J. P. Kohler \$450
 557—Washington (George). By Worthington Chauncey Ford. Illustrated. 2 vols., extended to four, royal 8vo. Memorial edition, extra illustrated and with insertions of over 250 choice prints and autographs. New York, 1900; Mr. J. P. Kohler \$425

GOLDSMITH MAPS

American Art Association—The second session of the sale of the Henry Goldsmith collection of historical maps and views of New York, held at the galleries of the American Art Association, on the evening of Jan. 21, brought \$7,105. The total for the two sessions was \$17,087. The more important items were:

- 383—Manhattanville, from nature by J. W. Hill—Litho; of Endicott, 359 Broadway (Copyright 1834 by George Endicott); R. Thorpe \$356
 391—Merchants' Exchange, New York, early proof before: "On stone by Bufford," one other known; Max Williams \$500
 428—Post office, lithograph in colors, pub. by N. Currier, 152 Nassau St. cor. of Spruce, N. Y., Kennedy \$225
 433—Provost and Chapel Streets, the original oil painting of the above by J. Milbert 1830. Large folio; H. Erskine \$410

F. G. SWEET DOCUMENTS

American Art Association—The F. G. Sweet Collection of letters and documents relating to the American Revolution were sold on the evening of January 22nd. Total, \$9059. The more important items were as follows:

- 21—The signed parole of Burgoyne's officers, 18th November, 1780; L. W. Smith \$140
 40—Authoritative account of the Battle of Bunker Hill; letter of Captain Chester on the battle; W. M. Hill \$165
 85—Franklin, Deane and Lee, D. S. 2pp. folio, Paris, Feb. 2, 1777, in beautiful condition; A. Lynch \$2600
 101—Greene (General Nathaniel) A. L. S. 3pp. folio, West Point, Sept. 29, 1779, to Colonel Daniel Brodhead; R. A. Williams \$460
 115—The original Revolution of Congress and Hancock's letter of Tribute to Col. Marinus Willet; O. D. Young \$290
 156—Manuscript account books. Four volumes folio, bound in vellum and in beautiful condition. Various dates April 1775 to 1781; Boston Public Library \$400

W. G. ALLEN GLASS COLL.

Walpole Galleries—Old American glass, from the collection of Mr. W. G. Russell Allen, was sold on the morning and afternoon of February 1st. The total of the sale was \$13,306. Important items and their purchasers are as follows:

- 135—New Jersey emerald green glass pitcher, with ball stopper to match; Mrs. S. Fisher \$360

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- 260—Sugar bowl, of clear white flint, with sapphire blue flint rim and knob; pattern mold diamond design, Stiegel style; Mrs. S. Fisher \$700
 267—Cream pitcher of brilliant blue violet color, on standard foot, molded diamond pattern; Mrs. S. Fisher \$255
 283—Emerald green flint covered sugar bowl, Stiegel type; Mrs. S. Fisher \$370
 297—Flat low emerald flint salt cellar, Stiegel type, fine color; Mrs. S. Fisher \$215
 315—Clear white flint sugar bowl and cover, bird on the knob, lovers' knot handles, square pinched base; Mrs. S. Fisher \$1,000
 292—Sapphire blue ogee bowl made by Stiegel, used for serving minted drinks; Miss A. S. Nichols \$210
 371—Amethyst toilet bottle with expanded pattern mold decoration of large diamond type, made by Stiegel; Mrs. A. K. Hostler \$350
 267—Violet glass cream pitcher; Mrs. A. K. Hostler \$255

AUCTION CALENDAR

AMERICAN ART ASSOCIATION

Feb. 16, 17, 18, 19, 20, afternoons—Antique and modern furniture and objects of art from the collections of Harry M. Hart, Esq., Philadelphia, Mrs. McLane Van Ingen, New York, Mrs. Bernard Pollack, New York, and the estate of the late Edmund Penfold.
 Feb. 17th and 18th, evenings—First editions of American and English authors, including the collection of the late Brandreth Symonds M.D., of Tompkinsville, Staten Island, and selections from the library of Ralph E. Samuel of New York City.
 Feb. 20th, afternoon—Tapestries of the 16th, 17th and 18th century, Gobelins, Bruxelles, Aubusson, Flemish and Vieux Paris examples, from the collection of the late Emile Jellinek of Mercedes, Nice, France.

ANDERSON GALLERIES

Feb. 15th, afternoon and evening. Feb. 16th, evening—English literature from the library of Mr. R. B. Adam, Buffalo, N. Y., to be sold by his order.
 Feb. 15th, evening, about 10:30 p. m.—The first issue of the Gutenberg Bible, sold by order of the owner, Edward Goldston, London, England.
 Feb. 16th, afternoon—English long case and bracket clocks, a collection made by the late Frank Garrett, Red Bank, Hornsey Lane, London, England.
 Feb. 17th, 18th, 19th, evenings—The important collection of paintings of the late Viscount Leverhulme, sold by order of the executors.

RAINS GALLERIES

Feb. 11-22nd, afternoons—Wyer retirement sale, conducted on the premises, 661 Fifth Avenue. The entire stock of jewels, imported solid silver, Sheffield, enamels, bronzes, leather goods, etc.

Free Showing for Artists at Alamac

An exhibition of artists "who have no other opportunity to display their works publicly" will open at the Alamac Hotel on Feb. 22, it was announced recently. There will be no restrictions in style or viewpoint, and no entrance fee will be required. Entries will be selected, according to the announcement, by a committee composed of Boardman Robinson, the Baroness d'Alcahali, Ivan G. Olinsky and Winold Reiss.

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FRENCH CLOCK WITH BRONZE FIGURE

In the sale of objects of art, rugs, silver, paintings, tapestries and furniture from the estate of the late Sarah Bernhardt and Simon Phillipson, and by order of Mr. Leon Bruck, to be held at the Broadway Art Galleries on the afternoons of Feb. 18, 19 and 20.

BERLIN

The authenticity of the newly discovered painting by Titian "Venus with the Organ Player," the property of Dr. Burchard of Berlin, is treated in detail in a scientific report published in the "Berliner Museum," by Dr. von Bode. He comes to interesting conclusions. The fact that several replica of the same motive are known, made it doubtful whether these paintings have all been executed by Titian himself and Dr. von Bode is of the opinion that only the "Venus" (without organ player), now in the "Uffizi" in Florence, painted in 1546-48 and presented by the master to Charles V in Augsburg, is entirely by Titian's own hand. This is the original which has then been copied in the rough by his pupils in the following depictions, very probably this was also the case with Dr. Burchard's picture, while the master's hand is evident in Philippe II portrait represented in the Organ-Player, in the marvellous finish, in the variety and richness of colors and tints, in all details and accessories and in the wonderful landscape. Dr. Burchard's painting is though almost exactly corresponding in theme with the version in the "Kaiser Friedrich" museum, an entirely different picture, Dr. von Bode says, due to the coloristic wealth of Titian's palette. While the harmony of colors in the museum's canvas is dominated by brown shades and more or less subdued tints the colors in the newly discovered painting are pure, unblended and vigorous. In the landscape this treatment attains to a striking effect. The sky and the mountains are of a rich and deep blue, the meadow gives a strong green accent to which the dark red of the hanging and cover is added. The daring with which these natural tones of blue, red and green are melted into a magnificent symphony of colors makes Titian's authorship certain, Dr. von Bode asserts. Up to the present it has not been possible to ascertain whether this canvas is identical with one mentioned in old documents to have been the property of Nicolas Perronet Granvella, chancellor of Charles V and later came into the possession of the chancellor's son bishop of Arras. However this supposition seems plausible on account of the fact, that Philipp, son of Charles V, is represented in the organ-player, and not like in similar representations (e.g. in the Prado) some other personage, who ordered the replica. Due to the fact that the beauty and splendor of the painting was hidden under an accumulation of grime and dirt, which made it irre recognizable for the average eye it remained obscured.

ROME

Preparations are well advanced for the housing and organizing of the XVth Venice International Exhibition. Italy will, as usual, be strongly represented by its artists of both old and modern schools. Thus among the "advance guard" the names of Libero Andreotti, Primo Conti, the brilliant young Florentine whose work should be watched by connoisseurs, Mario Sironi, and Nino Springolo will appear, while the established reputations will naturally muster a big crowd with the names of Mancini, Sartorio and Milesi to the fore.

All the foreign nations who usually exhibit, including the United States, will figure this year. In addition, there will be exhibits from Czeko-Slovakia, Hungary and Soviet Russia.

Mussolini's order to Governor Cremonesi is being quickly acted upon. The dictator gave his new governor five years to make a kind of second edition of Augustan Rome out of the present material. Expropriation notices have already gone out to owners and tenants of some of the property near the Pantheon and around Piazza Barberini. One side of Piazza di Pietra would appear to be coming down, for the occupants of the side of the square facing the ancient temple of Neptune have been served with notice to leave within a year.

—E. S.

TORONTO

TORONTO—The Loan Exhibition of paintings at Toronto, a review of which appeared in THE ART NEWS last week, has proved a great attraction. More than 75,000 persons came to the Museum during the first week, 11,000 of them during the first three hours after the opening to the public on Jan. 30.

The scene of the official opening on the evening of Jan. 29th, when traffic was blocked on all approaches to the Gallery was repeated the next day and the enthusiasm has continued undiminished.

Among the Americans whose loans to the exhibition have been highly and gratefully praised by the Toronto press are Sir Joseph Duveen, whose seven paintings by Rembrandt, Bellini, de Hoogh, Tintoretto, Cuyp and Terborch constitute the more important group of paintings in the exhibition, the Morgan Library and the Wildestein Galleries.

NEW MEMBERS OF THE ARTS LEAGUE

That the recently formed association, "The Antique and Decorative Arts League" is made of such stuff as is required to bring success to any movement was demonstrated last Thursday (Feb. 4th) by the splendid attendance at the weekly luncheon meeting of the League held at the Madison Hotel. It was a day to lure a man to look into his "alibi" book and beg to be excused for any or no reason at all, but so sincerely interested are the officers and members of the new organization that a goodly number of them braved the near-blizzard to attend the meeting.

The vice-president, Mr. Alexander Olivetti was among those present and a list of new members, not previously published in this paper, includes: Sylvain Bruno, John R. Herter, Joseph H. Hudd, Lavezzo & Brother, Charles M. Mayorkas, David Mayorkas, A. Montecoroli, George P. Reinhardt, A. Roberts, I. Sack, A. S. Wilson, S. Miller, H. W. Lloyd, P. Macguire, Oscar B. Bach, Charles F. Kinsman, L. B. Boyle, John Somma, T. A. Cawthra, C. R. Clifford, Embury Palmer, Peter Albano, John Jones, Alex Bailwitz and Robert E. Deeks.

If the present enthusiasm continues and there is every indication that it will, the time should not be far distant when the organization will have its own club house and surely it can not fail to be a "work of art."

The membership dues for the League are \$25 for active members and \$12.50 for associate members. Checks should be made out to the order of Mr. E. J. Orsenigo, Treasurer.

Schepps to Have Own Building

Mr. Samuel Schepps, a member of the Art and Antique Dealers' League, who will specialize in Period and Modern Furniture, is to have his own building about April 1st. It will be known as Maison Cluny and is located at 20 East 56th Street, New York City. Mr. Schepps is supervising its construction.

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"LE PONT NEUF"

Courtesy of Marcel Guiot

By CHARLES MERYON

MADRID

MADRID—The King and Queen will attend the opening of a new fine arts centre on March 1, which, it is believed, will be one of the finest in the world. The palace includes a theatre, concert hall, lecture rooms, studios, an appropriate clubhouse and other conveniences.

An exposition of paintings by Zuloaga will mark the opening, to be followed by expositions by other first-rank living Spanish artists. The King and Queen, interested in maintaining the prestige of Spanish art, consented to lend their patronage to the new centre.

The new art policy of the Spanish Government, as already outlined in THE ART NEWS, is beginning to bear its fruits. The Prado Gallery has been enriched with a wonderful primitive picture of great importance. It was in the hospital of St. Michael, in Zafra, an ancient city in the southwest of Spain. The building was sorely in need of repair, which the Government has carried out, receiving in payment this latest accession to the Prado. It is a panel painting, size 8 feet by 5, executed about the year 1480. It represents St. Michael, wearing a gorgeous armor, at the head of a host of angels, fighting an imposing array of devils, monsters, dragons, and other representations of the evil forces. There are hundreds of figures, all executed with the greatest wealth of detail and most fanciful drawing. The artist has not been identified, as no other pictures are known by the same master.

A. S. DREY

Old Paintings
and
Works of Art

MUNICH
Maximiliansplatz 7

PARIS

Every year Marcel Guiot, the Parisian dealer and expert, publishes a catalogue of his collection of prints by old and modern masters, which by reason of the correctness of the information which it contains makes it a work of reference of the first order. Dates are given of the birth and death of the artists, as well as their names in full. Every work is carefully described, its qualities pointed out as well as its faults and deficiencies no matter how slight. Every print given bears a reference to the catalogues published on each artist, and the watermarks, or collectors' marks on certain proofs are always given. Finally the price of each print is marked.

The catalogue just brought out contains an important choice of rare works, ancient as well as modern. Among the old masters we must before all others mention three beautiful works of Mantegna, one of them a fine "Entombment," several fine wood cuts by Albrecht Dürer, among others a splendid proof of the "Assumption of the Virgin," which has been we believe acquired by a collector in Chicago, a "Christ Expiring on the Cross" of a rare quality, as well as a very fine "St. Hubert." In turning over the portfolios of Rembrandt we particularly admired "Christ and the Disciples at Emmaüs" not because the work is one rarely seen, but because the quality and freshness of the proof are such that we have never come across one more perfect. After having looked through the charming works of the little masters of Germany we paused before the work of one of the greatest of the French engravers, Claude Gellée, called "of Lorraine" of which Marcel Guiot has a superb collection. A first state of the "Campo Vaccino" which is very rare is undoubtedly the most perfect proof we have seen from this plate, great not only in dimensions but also in the harmonious composition, and in its living quality.

We cannot expect in this brief account to mention all of the fine pieces which we have seen, yet cannot pass over in silence the Masters of the French school of 1830, Millet, Daubigny and Corot. Though we had occasion lately to speak of the latter when his prints were on exhibition at the Guiot Gallery, we must mention the set of his fine original lithographs "Le Moulin de Quincy," "Le Clocher de St. Nicolas les Arres," "Saules et peupliers blancs," which are as much masterpieces as his finest paintings. Among the lithographs we will especially mention "Le Ventre Legislatif" and the famous "Rue Transnonain" works of the first rank by Daumier, and

nearer to our time, the incisive and nervous work of Lautrec, the powerful portrait of Verlaine by Carrière. Some admirable proofs of Whistlers, among them "Rotherhithe" which especially arrested our attention. We must also speak of contemporary artists, certain of whom, such as Forain and Besard are of the first rank. Among other contemporaries published by Marcel Guiot we must mention Brouet, Chahine, Coubine, Drouart, Farge, Féan, Gatier, not forgetting the brilliant phalanx of American artists, J. Taylor Arms, Heintzelman whose latest plates have had a rapid success in Europe as well as in the United States, Logan, Louis Orr, A. C. Webb and Webster.

This catalogue, called "Cérès" is on sale at the Guiot Gallery, No. 4 rue Volney, and is sent on request upon receipt of one dollar.

CATALOGUE of the Centennial Exhibition NATIONAL ACADEMY of DESIGN

containing 162 illustrations, a condensed history of the Academy, and its schools, lists of members, etc., a veritable record of 100 years of American Art, for sale, postpaid, \$1.25.

Individual photographs of the paintings, 8 x 10, \$1.00 each

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PITTSBURGH

PITTSBURGH—The Associated Artists of Pittsburgh will open the sixteenth annual exhibition of members' work, in the Carnegie Institute galleries, Feb. 11, the show to continue through March 11. Three prizes will be awarded, the first of \$150, the second, \$100 and \$50 for the third winner. There will be the Art Society of Pittsburgh's annual award of \$100 for the most meritorious exhibit, a prize established in 1919; and the One Hundred Friends of Pittsburgh Art, purchase of \$1,000, a feature of each annual show that was established in 1916.

Another award is the alumnae prize of the Pittsburgh School of Design for Women; \$25 for the best painting by a woman member of the Associated Artists; also a prize of \$25 in memory of Camilla Robb Russell, to be awarded to the best water color in the show, and a prize of \$25 in memory of Lillian G. Henius to be awarded by the jury to the best landscape painted by a woman.

A reception and press view of the work will be held Thursday, Feb. 11, at 8 p. m. Judges for the exhibit will be Lillian Genth, Ivan G. Olinsky and Henry B. Snell. Works to be exhibited must be delivered to the institute from Monday, Jan. 25, to Wednesday Jan. 27, between the hours of 9 a. m. and 5 p. m. Clifford A. Bayard is chairman of the exhibition committee, with C. J. Walter, president of the association.

ST. LOUIS

ST. LOUIS—Twenty-five paintings by Harry W. Watrous are on exhibition until Feb. 18 in the M. A. Newhouse Galleries in St. Louis. This is the first time that a one-man show of Watrous' work has been held in the West.

The exhibition has been well attended, and great interest has been expressed in both the paintings and the many interesting stories connected with their subject matter. One of the pictures is a canvas painted in Paris which was shown Meissonier by a mutual friend who had told Watrous that some day he would be called "The American Meissonier." Meissonier is said to have studied the picture very carefully and remarked that "The American is a very dangerous young man."

After the exhibition is closed in St. Louis, Messrs. Newhouse have arranged for a number of showings of Mr. Watrous' work, first in Chicago and later in Kansas City, Davenport and Minneapolis. A collection of paintings by Lillian M. Genth will follow the Watrous show at the St. Louis gallery.

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CHICAGO

An exhibition of oil paintings by the French artists, Maurice de Vlaminck and Maurice Utrillo opened in the Arts Club gallery at the Art Institute, on Thursday, February 4, and will run concurrently until March 14 with the Chicago Artists' show. Vlaminck is one of the best known of modern French painters, his work being somewhat familiar to Chicagoans through the loan exhibitions of his water colors, owned by Martin A. Ryerson, at the Art Institute. Utrillo died when still a young man but his work is now being sought by collectors of modern art.

The Thirtieth Annual Exhibition by Artists of Chicago and Vicinity opened at the Art Institute, with a dinner given to the exhibiting artists. About two hundred and fifty guests were present. Entertainment was provided by Miss Marcelle Kaltenbach, soprano, and by the Misses Bertha Ochsner and Carol McMillan who gave a series of pantomimic dances. Director Robert B. Harshe presided. Short addresses were made by Charles H. Burkholder, William O. Goodman, Charles H. Worcester, Charles Fabens Kelley, Miss Lena McCauley, Mrs. Pauline Palmer, Mr. John C. Shaffer. After dinner the guests adjourned to the galleries to view the exhibition. The following prizes were awarded:

The Mr. and Mrs. Frank G. Logan Medal, with \$500, for a painting or piece of sculpture, was awarded to George Oberteuffer for his painting, "Portrait of My Wife."

The Fine Arts Building Purchase Prize, donated by the estate of Charles A. Chapin, owner of the Fine Arts Building, the painting to be given to the Chicago Public School Art Society or other civic organization. Awarded to E. Martin Hennings for "Winter in New Mexico."

The John C. Shaffer Prize for a painting by a woman. Awarded to Jessie Arms Botke for "Uninvited Guests."

The Arche Club Purchase Prize for a painting to be selected by a committee of the club. Awarded to Frank V. Dudley for his painting "Dunes from the Water's Edge."

The Mr. and Mrs. Jule Brower Prize of \$300 for an oil painting executed within two years of the date of the exhibi-

tion by an artist who has reached the age of forty years. Awarded to Mrs. H. Amiard Oberteuffer for her painting "Still Life."

The William Randolph Hearst Prize of \$300 for a work by a Chicago Artist. Awarded to Paul Trebilcock for his portrait "Svojrazny Kabat."

The Mr. and Mrs. Frank G. Logan Medal, with \$200 for a painting or piece of sculpture. Awarded to Frederic M. Grant for his painting, "Departure of Marco Polo."

The Edward B. Butler Purchase Fund of \$200 for a painting to be presented to the Public School of Chicago through the Public School Art Society. Awarded to Miklos Gaspar for his painting, "Refugees in Galicia."

The Mr. and Mrs. Julian Rosenwald Purchase Fund of \$200 for an oil painting to be presented to the Public Schools of Chicago through the Public School Art Society. Awarded to Arthur G. Rider for his painting "Against the Light."

The Joseph N. Eisendrath Prize of \$200 for a work of art in any medium by an artist who has not exhibited for more than five years. Awarded to Carl Preussl for his painting "The City."

The Harry A. Frank Prize of \$150 for a figure composition in oil. Awarded to W. Vlad Rousseff for his painting "Summer Idyls."

The Municipal Art League Prize of \$100 for portraiture. Awarded to Virginia Keep Clark for "Girl Reading."

The Mrs. John C. Shaffer Prize of \$100 for an ideal conception in sculpture. Awarded to Ida McClelland Stout for "Fountain Figure."

The Englewood Woman's Club Prize of \$100 to a young artist who has not previously received a prize in the Art Institute. Awarded to John A. Spelman for "October Snow."

The Marshall Fuller Holmes Prize of \$100 for excellence in color composition. Awarded to Abram Poole for his painting, "Portrait."

The Rogers Park Woman's Club Prize of \$100 to a woman who has not previously received a prize. Awarded to Ann Anderson for her painting, "Spread Eagle."

The Chicago Woman's Aid Prize of \$100 to a Chicago Woman who is a student and who has not previously received a prize. Awarded to Henriette Berger, for "The Train Shed."

The Robert Rice Jenkins Prize of \$50 to a young artist who has not received a previous prize. Awarded to Sidney Loeb for his sculpture "Seated Figure."

The Mrs. William O. Thompson Prize of \$100 for a painting awarded to G. Ames Aldrich for "Frankenstein."

The Morris S. Rosenwald Prize of \$300 to Mrs. Pauline Palmer for "Morning Sun."

DETROIT

DETROIT—The Baroness Violet Beatrice Wenner, English portrait painter, has invaded Detroit. She is being largely tea-ed and feted, has already completed a portrait of Mr. Joseph Mack, Detroit capitalist, and is engaged on another of Edward Preston Frohlich, small son of Mr. Edward Frohlich.

A group of her portraits will be exhibited at the John Hanna galleries for a fortnight, beginning February 8. They will include, besides several crowned heads, portraits of the late Edward Lanterbach, Harold McCormick, Marie Jeritza and so forth. The exhibition at Hanna's will open with a tea at which a number of distinguished patronesses will preside.

A most successful exhibition of western landscapes by Guy Wiggins has just closed at the Gordon galleries. Mr. Wiggins has gone on from here to exhibit at the Travel-Art Co. in Cincinnati. He was most pleased with the reception which Detroit gave him. His paintings have been replaced at the Gordon galleries by the extraordinary canvases by Abraham Manievich, a Russian whom the

Copley Society of Boston places alongside of Sargent and Zuloaga.

* * * * *

The exhibition of great English Masters which has just closed at the Detroit Institute of Arts, drew unprecedented crowds to the galleries, which were thronged from morning until closing time at ten in the evening. This is an interesting commentary, either upon the power of publicity, or upon the power of those words which mean so much to a public unsophisticated in matters of art: "Old Masters." —M. L. H.

CONCORD, MASS.

Edward McCartan (sculptor) has been elected president of the Concord Art Association, to succeed Daniel Chester French, who resigned in Nov. 1925. Two new directors have also been added to the board, Gertrude Fiske (painter) and Frederick W. Allen (sculptor).

The full list of officers is as follows: President, Edward McCartan; Vice-President, George S. Keyes; Counsel, Frederic H. Chase; Secretary and Managing Director, Elizabeth Wentworth Roberts; Treasurer, Grace B. Keyes.

MONTREAL

Over one hundred oils and watercolors, drawn largely from local private collections, represent the art of the late William Brymner C.M.G., R.C.A. in the memorial exhibition of his works now being held in the lecture hall of the Art Association of Montreal. The pictures display the Catholic taste of this painter as regards his subjects—landscapes with and without figures, marines, quay-side scenes with shipping, portraits and admirably painted bits of still life as accessories to some figure subjects notably "The Blacksmith." A very satisfying quality of tone painting is "In County Kerry, Ireland," lent by Mr. Forbes Angus.

* * * * *

In another room of the Art Association is found a joint exhibition of pastel landscapes and fairylike children by Charles DeBelle A.R.C.A., so well known to lovers of his idyllic fantasies—and cartoon drawings by Michael Martin-Harvey which are illustrative of the manner of Audrey Beardsley. —A. D. Patterson.

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Flora Lauter and Hettie Enearl Wicks, Feb.
15th-27th.Anderson Galleries, Park Ave and 59th St.—
Paintings from the Leverhulme Coll., Feb.
13-March 3rd.Art Center, 65-67 East 56th St.—Jugo-Slav
paintings by Jose Buzan, Feb. 6-20; water-
colors by Charles Sarka, Feb. 8-20; photo-
graphs by Charles Sheeler.Architectural League of New York, 215 West
57th St.—Forty-first annual exhibition, Jan.
30-Feb. 28th.Babcock Galleries, 19 East 49th St.—Paintings
by James Scott, Feb. 15-27.Paul Bottenwieser, 3rd floor Anderson Gal-
eries, 59th St. and Park Ave.—Paintings
by Dutch and Italian masters.Brooklyn Museum, Eastern Parkway—Paint-
ings and sculpture by Scandinavian-Ameri-
can artists, Feb. 2 to March 3; paintings
of The Alps by Albert Gos, Jan. 30 to
March 1; contemporary Hungarian prints of
the Society of Painters and Gravers of Hun-
gary, Feb. 3-24.Brunner Galleries, 27 East 57th St.—Sculp-
ture, objects of art, paintings. No exhi-
bition.Daniel Gallery, 600 Madison Ave.—Water col-
ors by modern painters.Dudensing Galleries, 45 West 44th St.—
Water colors by John Kennant Woodruff,
Feb. 15-March 8.Durand Ruel Galleries, 12 E. 57th St.—Paint-
ings by Thalia Malcolm, beginning Feb.
15th.Ehrich Galleries, 707 Fifth Ave.—Drawings
and paintings by Ralph Blakelock, until
Feb. 17; and inlaid wood panels by A. J.
Rowley, to Feb. 28; early American por-
traits to Feb. 28.Ferargil Galleries, 37 E. 57th St.—Paintings
by Ernest Lawson, until Feb. 20th.F. Valentine Dudensing, 43 E. 57th St.—
Paintings by Fougita.Grand Central Galleries, 6th floor, Grand Cen-
tral Terminal.—Paintings by Walter Ufer
A.N.A.; paintings by Harry A. Vincent
A.N.A.; contemporary Italian art, until Feb.
20.P. Jackson Higgs, 11 East 54th St.—Chinese
bronzes, pottery, sculpture and paintings.Hispanic Society, 156th St., Broadway—Exhi-
bition of paintings of the provinces of Spain,
by Sorola.Intimate Gallery, Room 303, Anderson Gal-
eries, Park Ave. and 59th St.—Fifty new
paintings by Georgia O'Keeffe, Feb. 11-
March 11.Kennedy Galleries, 693 Fifth Ave.—Old Eng-
lish color prints after Morland; old maps.Keppel Galleries, 16 E. 57th St.—Lithographs
by Whistler, Feb. 9-27.Kleinberger Galleries, 725 Fifth Ave.—Ancient
paintings, primitives, old Dutch masters.Kleykamp Galleries, 3-5 East 54th St.—Chi-
nese sculpture in wood and stone.Knoeller Galleries, 14 East 57th St.—Engrav-
ings by Albrecht Durer, beginning Feb. 8;American water colors by Sargent, Homer,
Wyant, Benson and others, beginning Feb.
8.Krauschaar Galleries, 680 Fifth Ave.—Paint-
ings by John Sloan, until Feb. 19th; water
colors and sketches by Margaret Sargent,
March 1-20th.John Levy Galleries, 559 Fifth Ave.—Import-
ant paintings by old masters and modern
artists.Lewis and Simmons, Heckscher Bldg., 730
Fifth Ave.—Exhibition of early Russian
icons, old masters and art objects.Macbeth Galleries, 15 East 57th St.—Figure
pictures by Charles W. Hawthorne; sculp-
ture by Gleb Derujinsky; small out door
pictures by Chauncey F. Ryder, Feb. 16-
March 8.Milch Galleries, 108 West 57th St.—Paintings
of the sea by William Mitchell, and harbor
and street scenes of Marblehead and Prov-
incetown by Julie Morrow, Feb. 15-March
6th.Montross Galleries, 26 East 56th St.—Exhibi-
tion of pictures by American artists selected
from the Gallery "Sanctum" until Feb. 20.National Arts Club, 15 Gramercy Park—
Special group exhibition by members.New Gallery, 600 Madison Ave.—Marble and
bronze portraits by M. W. Dykaar, Feb. 1-
28. Paintings, pastels and drawings by
Whistler, beginning Feb. 1.Painters' and Sculptors' Gallery, 660 Lexing-
ton Ave.—Oils and water colors, by Louise
Upton Brumback, until Feb. 15th.Persian Art Center, 50 East 57th St.—Exhibi-
tion of Persian art.Ralston Galleries, 730 Fifth Ave.—Paintings
by ancient and modern masters.Rehn Galleries, 693 Fifth Ave.—Water colors
by John R. Frazier, Feb. 6-20.Reinhardt Galleries—Paintings by Lopez
Mezquita, Feb. 6-20.School of Design—Exhibition of recent designs
and water colors by Kimon Nicolaides during
Feb.Schwartz Galleries, 517 Madison Ave.—Old
and modern prints.Scott & Fowles, 667 Fifth Ave.—Recent works
of Maurice Sterne.Jacques Seligmann Galleries, 705 Fifth Ave.—
Exhibition of modern art, under the patron-
age of the French government, Feb. 15-
March 15.Wildenstein Galleries, 647 Fifth Ave.—Tri-
National Exhibition of Painting and Sculp-
ture under the auspices of Mrs. E. H.
Harriman, ending Feb. 15; beginning Feb.
18th, sculpture by Brancusi; paintings by
William Grimm, paintings by Paul Bartlett.Max Williams, 538 Madison Ave.—Ship mod-
els, opening exhibition of painting and old
prints.Yamanaka Galleries, 680 Fifth Ave.—Works
of art from Japan and China.Howard Young Galleries, 634 Fifth Ave.—
Paintings by J. Barry Greene, Feb. 15-
March 2.Weyhe Galleries, 794 Lexington Ave.—Water
colors by Rockwell Kent, Feb. 8-27th.**JOSEPH BRUMMER**Classical, Oriental, Mediaeval
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